

THE ETUDE

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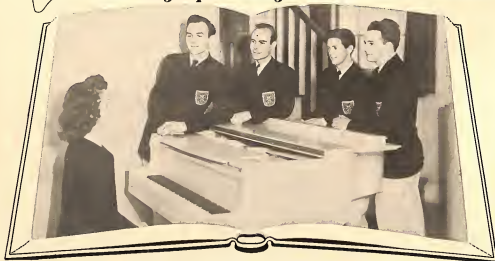




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CLEVELAND, TENNESSEE

THE ANNUAL SPRING TOUR of the Metropolitan Opera Company has been curtailed drastically, due to the difficulties and uncertainties of wartime transportation. Boston, which for ten years has enjoyed the annual visits of this company, and Baltimore, where for sixteen years the Metropolitan has played a spring season, definitely are cancelled, with perhaps other cities to follow. It is possible that this condition will cause the management to lengthen the regular season of the opera company in New York City.



SIR ADRIAN BOULT

THE BBC SYMPHONY ORCHESTRA, under the direction of Sir Adrian Boult, has been giving a series of concerts in the Corn Exchange in London, which has drawn large audiences from a public which, after three years of war, has shown a steady increase in its interest in good music. The orchestra's concerts are divided into two groups, one series of six being given on Wednesday evenings and the other six, called "Lunch Hour Concerts," at 1.15 on Friday afternoons.

THE INTEREST in the revival of the recorder is so pronounced that a seasonal magazine known as the American Recorder Review, entirely devoted to this old English style of flute, is now published in New York. The spring issue contains a composition, "Maria's Evening Service," by Billington, for recorder, published for the first time since 1891.

BELA BARTOK's violin concerto received its American premiere recently, when it was on the program of the Cleveland Orchestra, conducted by Arturo Rodzinski, with the orchestra's concertmaster, Tossy Spivakovsky, as the soloist.

THE NATIONAL SYMPHONY ORCHESTRA of Washington, D. C., Hans Klinger, conductor, held a Beethoven Festival during the week of January 17, in which the concerts on Wednesday and Thursday evenings were given over to the "Ninth Symphony" of Beethoven. Junius Carter, soprano, Jeanne Steinkell, alto, John Hamill, tenor, and Howard Vandenberg, bass; all members of the Philadelphia Opera Company, were the soloists.



SAMUEL LINE LACIAR

SAMUEL LINE LACIAR, composer, music critic, and editor, who since 1918 had been active as a newspaper music critic in Philadelphia, died in that city on January 14, at the age of seventy-two. He was born in Marsh Creek, Pennsylvania, and following his graduation from the public schools in Wilkes Barre, went abroad to study music at the Leipzig Conservatory. Following his return to this country he was for a time in the Pittsburgh Symphony Orchestra, then directed by Victor Herbert. Before becoming music critic of the Evening Ledger in 1918, he had been associate editor of The Ladies' Home Journal and City Editor of The Public Ledger. His work for various chamber music ensembles have attracted considerable attention.



The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

WINNERS OF THE SACRED SONG CONTEST conducted by The Harcourt Music Publishers of Chicago have been announced. The first prize of \$100 was awarded to Mrs. Grace Jehu, of Wausau, Wisconsin, for her song, "Thy Holy Spirit"; and the second prize of \$50 was won by Mark Owen Spencer of New York City, with his song, *Love Not the World*.

MARJORIE LAWRENCE was the recipient of a thrilling and heart-moving ovation on the occasion of her return to the operatic stage when, on January 22, she sang the rôle of Venus in the Metropolitan Opera production of "L'Amant de Sémestre," and demonstrated to the musical

world that she had triumphed over the illness which had struck her in the spring of 1941, just at the height of her career. According to reports, at the close of the first act a chorus of "Bravos!" roared from the audience, "and in the galleries excited patrons stamped until the curtains fell."

PAOLO GALlico, pianist, composer, and teacher gave a recital in New York's Town Hall on January 19, which marked the fiftieth anniversary of his first appearance in that city. Among his best known works is an oratorio, "The Apocalypse," which will be played by the National Federation of Music Clubs.

SIR HARRY LAUDER, hale and hearty despite his seventy-four years, is actively engaged in entertaining the soldiers in the various camps throughout his beloved Scotland. He gave his first concert of World War II in Glasgow on October 23, 1939, and since then there is scarcely a camp throughout Scotland that has not been entertained by this "grand old minstrel," as he was described recently by Winston Churchill. He scans the use of a microphone and has no difficulty in making his voice carry, even in the large auditoriums. On November 1, in St. Andrew's Hall, Glasgow, he "had the audience singing the choruses of his songs, as they have done for fifty years."



SIR HARRY LAUDER

PHILIP MITCHELL, widely known violinist and teacher, who as a youth played the "Fourth Symphony" of Brahms under the personal direction of the master, died January 27 in New York City. He was born in Germany on March 20, 1865, and after a successful concert career in Europe came to the United States, where he soon became established in New York City as a concert artist and highly successful teacher. Among his early pupils were Miss Nellie Grant, daughter of former President Grant.

AS AN INSTANCE of the spirit of "carrying on" in war time, it is interesting to note that the Curtis Institute of Music in Philadelphia has reinstated the courses in Woodwind, French Horn, and Double Bass, with virtuoso teachers, including Marcel Tabuteau and Carl Torelli. Auditions for scholarships will be in April.

TWO SCHOLARSHIPS and three supplementary awards were given as a result of the first competition of the Marian Anderson Music Award conducted recently in Philadelphia. The scholarship winners who tied for the first prize of \$1000 were Camilla Williams, soprano of Philadelphia, and William Brown, baritone of Akron, Ohio. To the original amount of the first award, Miss Anderson added \$500, enabling each winner to be awarded \$1500. Also, three prizes of \$500 each were awarded to Mildred Hill and Fay Drasim, sopranos, and William Smith, bass-baritone; all from Philadelphia.



WILLIAM BROWN

Competitions

THE EDWARD LEVENTRITT FOUNDATION has announced that its fourth annual competition will be open to both pianists and violinists between the ages of 17 and 25, instead of players of only one of these instruments, as formerly. The winners will have appearances next season with the New York Philharmonic-Symphony Orchestra. Applications will be received until May 15, and full details may be secured by addressing the Foundation at 30 Broad Street, New York City.

THE NATIONAL BOARD of Delta Omicron, National Music Society, announces a National Composition Contest open to women composers. The award will be a one hundred dollar War Bond. Unpublished manuscripts in solo voice, string, woodwind, brass, piano, organ, and small instrumental ensembles will be accepted. The closing date is March 15, and full details may be secured from the chairman, Mrs. L. Bruce Griggs, 219 Lake Shore Drive, Chicago, Illinois.

THE JULLIARD SCHOOL of MUSIC announces a third contest for an opera by an American citizen. The opera must be suitable for performance in a small theater, and the winning work will be presented next season by the opera department of the school. Librettos should be in English; the opera may be full length or in one act, and they should be scored for an orchestra of between thirty and fifty players. All scores should be sent to Oscar Wagner, dean of the school, New York City. The contest closes March 1.

THE ANNUAL COMPETITION for the publication of orchestral compositions by American composers also is announced by the Julliard School of Music. The winning composition will be published by the School, with the composer controlling the copyright and receiving all royalties and fees. This contest also closes on March 1; and full details may be secured from Oscar Wagner, dean of the School.

THE FIRST STUDENT COMPOSITION CONTEST, sponsored by the National Federation of Music Clubs, open to native born composers between the ages of eighteen and twenty-five, is announced by the president of the Federation, Mrs. Guy Patterson Gannett. There are two classifications with prizes of fifty and twenty-five dollars in each classification. The national chairman of the Student Composition Contest is the distinguished American composer and author, Miss Marion Bauer, 115 West Seventy-third Street, New York City, from whom all details may be secured.

FOUR AWARDS OF \$1000 are announced by the National Federation of Music Clubs for the outstanding violinist, pianist, man and woman singer, to be selected by a group of nationally known judges during the business session of the Federation which will take the place of the Biennial Conventions, cancelled because of transportation difficulties, in May, 1941. Full details of the contest artists and student musician contests may be secured from Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven, Connecticut, and Mrs. Fred Gillette, 2109 Austin Street, Houston, Texas.

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THE ETUDE

The Declaration of Interdependence

NO Thomas Jefferson has written the Declaration of Interdependence but most of the world has been recognizing it for some time. Because three totalitarian nations did not, and set forth their medieval aims of conquest through murder, no matter what the cost in blood to themselves or to their victims, has resulted in the cruelest war in history.

In this age, the human individual's success in life must depend very largely upon that principle of interdependence, whether the individual is a great industrialist, a politician, a scientist, a preacher, or a music teacher receiving fifty cents a lesson and wondering whence her next pupils might come.

We are learning that the interrelationship of nations is not so different from that of man himself. If someone steps on your sore toe, the toe does not exclaim, but your mouth does. A man with a streptococcal throat infection is not merely sick in his throat; he is sick "all over." A famine in China or in Patagonia is no longer a local affair, since it affects in some measure the economy of the entire world. In similar manner great crops in Argentina, Australia, and Russia have a bearing upon the income of the American farmer. We are all marvelously interdependent. This does not affect our personal freedom, but it does indicate that much of our life success depends, therefore, upon how we cooperate with others.

The symphonic conductor formerly received the applause of the public and marched off the stage to come back for more and more. Now he invariably waves to his players to arise and share his *kudos* with him. The general formerly spoke of his victories; now he speaks of the victory of his army—his valiant men. Somehow the invisible "other man" is gradually being discovered.

Thousands of music teachers have written us, asking for the magic formula of success. Of course there is no one formula, but there is a whole museum of formulas which contribute to success. We can state frankly that after long and widespread observation, one of the chief reasons for the failure of many, many teachers is that they do not recog-

nize their interdependence upon others. They may have had the advantage of the finest training, they may have exceptional advantages in the way of personal appearance, they may have adequate means to make an impressive start, but if they cannot appreciate how much they depend upon others, they can fail dismally.

Coupled with this recognition must be an understanding of human nature, a means of appraising the tastes, the inclinations, the real needs and the various personal, temperamental quirks of others with whom he must deal. Of course this applies not merely to music teachers but to everyone rendering service, who desires to be successful.

Not until the teacher realizes that he cannot progress very far unless he breaks down his reserve and identifies himself with the human needs of the patrons he seeks to please, can he expect a wide appreciation. Friedrich Kalkbrenner (1788-1849) was a man of unquestionable ability who had such a cyclopean conceit in his importance as a teacher, that he wasted his talents in self-admiration. True, he was "the father of modern octave playing" and

wrote some fine études, but now this comet literally has vanished from the musical sky. Yet Kalkbrenner actually invited Chopin to study with him, in order that he might play "more artistically." Fortunately, Chopin did not accept, because the process would have been like shaping an orchid with a sledge hammer.

If you are an aspiring music teacher, first feel yourself in tune with the broad, divine nature in mind. Heed those magic words in the beautiful poem of Edwin Geese, "Lying in the Grass":

"I do not hunger to a well-stored mind,
I only wish to live my life and find
My heart in unison with all mankind."

We know scores of music teachers who seem to think that if the individual make-up of a patron is not to their liking, they should not make an effort to please the patron. Such teachers should live upon the planet Utopia, because they will be miserable here on earth. (If an animal is a

(Continued on Page 186)



FRIEDRICH KALKBRENNER
He offered to show Chopin how to play more artistically.

Democracy in Music

by *Blanche Lemmon*

WE EVER HAVE BEEN democratic in this country in welcoming to our concert halls and classrooms musical artists and teachers from all over the world. But it is well-known that in past years our own young people had a difficult time in wedging their way into our top-ranking musical organizations; well-known, too, that our attitude toward them was one of noninterference: they had to learn to swim somewhere else or sink. They had to learn elsewhere because we had no facilities here to train them to be members or conductors of instrumental and vocal ensembles; and we had no organizations which could risk prestige by presenting unknown artists or unknown works in debut performances.

The prestige of our organizations had been built up painstakingly; this, based on their high quality, was a thing to be guarded closely. But as a result of that very excellence the only equipment we possessed was geared for display of the rarest gems of professional talent that the entire world had to offer. We could not expect that to be useful for polishing and finishing such native talents as might bear the slightest roughness of amateurism.

But we could expect equal opportunity here in a land that purported to give such opportunity; and the time has come at last when we can point to its existence. To watch the steady increase of our training school and debut facilities is to be conscious of a vast awakening to the needs of our young musicians and a vast determination to give them musical justice. And there is more than the growth of these long-needed organizations to justify a resurgence of faith in genuine, democratic process, and that is the way in which this new development is being carried on. It permits no lowering of the high standard that has won the banner of world's greatest for our premiere musical organizations. It is not a swing to narrow nationalism. It is representative of the idealism that is inherent in true democracy: to allow merit to win a place for itself, regardless of race, creed, or "influence."

To stress our point, we repeat here the qualifications of one of the projects whose ideal is representative of what true democracy means. Its scope is hemispheric, as it necessarily must be at the present time; the prize is a public performance or debut with an orchestra of quality before a metropolitan audience. Selection of an applicant extends no favors, for it is made by audition. Specifically the requirements are these:

1. Each applicant must be a citizen of the United States, Canada, or Central or South America.
2. Applicants must be under twenty-six years of age.
3. Applicants must not have had a Town Hall

or Carnegie Hall concert or debut with newspaper criticisms.

Auditions are held for singers, pianists, violinists, violas, violoncellists, and flutists, and the following conditions must be met. Singers must be ready to perform a selection from an oratorio of Handel, Haydn, Mendelssohn or Bach; a selection from the Italian anthology (in Italian), or a selection from Beethoven or Mozart; a German Ballad in operatic aria in French, German or Italian; and a selection in English. And each of the instrumentalists must be able to perform a concerto written for his particular instrument by one of the recognized masters in this form.

A Worthy Project

The project is known as the Dean Dixon New Talent Contest and takes its name from the young Negro conductor who became suddenly famous about a year ago through his able guest conducting of two New York orchestras—the National Broadcasting Company Symphony and the New York Philharmonic-Symphony—in first and second performances. "Discovered" leading a

neighborhood orchestra that laid no pretensions to professionalism, this young man, who is still in his twenties, was given these difficult assignments—the first being the crucial test of directing the orchestra which was selected for Toscanini's leadership!—and brought acclaim upon himself as well as the professional admiration of the experienced men who played under him. Exemplification of the unknown artist who is ready for opportunity when it reaches out to him, he and his experiences are also an example of what a "break," as we call it colloquially, can do for a musician. Prior to this introduction to the public the name of Dean Dixon meant nothing to the musical world at large.

After this highly publicized test of his powers there were few who had not heard of him.

His success was not an accident, of course;

he is a person of extraordinary thoroughly trained musician and his schooling, both musical and academic, is of the best and indicative of a mind in the same category. He holds degrees from the Juillard School of Music and Columbia University, and will soon complete work for his doctorate at the latter institution. But it held an element of the spectacular, and it was democratic. It was the sort of success story that has ever roused us in the United States to cheers, for it symbolizes this country's willingness to let any person rise as high as his abilities can take him.

The matter went to Dean Dixon's head, but not, as might be expected, to generate in it the pressure of egotism. Instead it provoked a genuine desire to make a reciprocal beneficial gesture, and one as democratic as the opportunity that had been extended to him. The wheel of chance had spun in his favor. The question raised by that turn of fortune was: How could he best deserve and best dedicate the results of that favor?

An Experiment in Art

In 1939 he and some of the finest young musicians in New York, members, many of them, of the city's leading orchestras, had banded together to form a chamber orchestra, because such an organization would permit them to play a type of music in which every one of them was greatly interested and because they believed it would appeal to audiences who particularly enjoyed but too rarely had opportunity to hear the work of a chamber orchestra group. To these men, after finding what he believed to be the answer to his question, Dean Dixon propounded an idea: that they enlarge their purpose, adding to their original plan to serve chamber music, that of exploiting exceptional talent. He found his associates in accord with his suggestion, and to it they added the provision that it would be well to include those possessors of outstanding musical merit who had already made the debut rung of the ladder but needed extra public appearances in order to climb to the enviable status of being known as box-office attractions. On this basis of combining these ideas, the democratic scheme outlined above was formulated. And the New York Chamber Orchestra added its name to the list of superlatively equipped organizations that are serving the needs of musical youth.

A rush of letters from applicants followed announcement of the additions for the Dean Dixon New Talent Contest, as the project was named, and the conductor who had soon found his ears ringing with music from Bach to Buxtehude was heard, two debuts were awarded: one to Maurice Wilk, violinist, the other to Virginia (Continued on Page 204)



DEAN DIXON
Notable Negro Orchestral Conductor

A Prima Donna's Amazing Fight Back to Health and Success

Faith and Music Can Work Miracles

A Conference with

Marjorie Lawrence

Distinguished Australian Soprano
of the Metropolitan Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

IN THE SPRING OF 1941, Marjorie Lawrence, gifted and beautiful Australian soprano, was approaching the very peak of her powers. She had taken the musical public of three continents by storm; she was recognized as among the foremost interpreters of Wagnerian opera; her vivid performances at the Metropolitan opera, ranked among the highlights of the season; and she had won an enormous following on the concert stage. Since Miss Lawrence was very young, her abilities were still expanding; and new development and new contracts beckoned to her. One contractual offer came from Mexico.

The Mexican government was sponsoring a new opera company, and it paid Miss Lawrence the unusual compliment of inviting her to sing any rôle she chose. She chose *Brünnhilde*, *Salomé*, and *Carmen*, and began her preparations for the Mexican trip. One of these preparations had nothing to do with music. As a citizen of Australia, Miss Lawrence was required to submit to a smallpox vaccination before she could obtain a visa. She took the vaccination, got her visa, and left for Mexico. Rehearsals began at once and in the midst of them, Miss Lawrence, usually in superlative good health, felt herself growing strangely tired and lethargic. Friends attributed the sensations to change of climate and advised her not to worry. And, truly enough, she soon seemed well enough to accept an invitation to a social evening of dancing. She returned to her hotel in a happy frame of mind—and awoke the next morning in great pain and utterly unable to move. Thus began one of the most unusual cases in medical history. The vaccination had had a singularly injurious effect on Miss Lawrence's health. Though entirely different in cause, it produced the same laming results of infantile paralysis. Medical experts told Miss Lawrence that she would never walk again. The brilliant career of two days before seemed ended forever.

In September of 1942, Marjorie Lawrence re-



MARJORIE LAWRENCE

Her valiant spirit has triumphed over incredible difficulties.

turned to the world of music as guest artist on a radio hour, and three months later, gave a New York recital which was hailed by the critics as the most outstanding demonstration of vocal excellence to be heard in New York in years. She is able to stand, to walk, to move freely, and she is busy preparing herself—between appearances for war charities—to resume her taxing operatic performances. What is the story of the miracle cure that transformed a helpless invalid into a vital, vibrant prima donna? It is to music that Miss Lawrence gives much credit.

"While I attribute much of my cure to thorough and excellent treatments," Miss Lawrence states, "I feel certain that it was made possible at all by two things—faith and music. On that dreadful morning when I awoke unable to move, my first conscious act was to try out my voice. And when I found that it was sound, I knew that there was hope for me. That belief never left me, and music—which, in my opinion is the form of expression which comes closest to God—gave me strength.

An Amazing Story

"I returned to the United States as soon as possible, and sought the aid of my distinguished countrywoman, Sister Elizabeth Kenny, the wonderful Australian nurse who, unaided, hit upon the only cure for infantile paralysis yet to be discovered. However, Sister Kenny's treatments are most beneficial when applied within the first two weeks of the illness—and it was some two months before I was able to be moved to Minneapolis, under her care. That made the treatments problematic, of course, and even Sister Kenny herself preferred not to predict their results. Just because my case looked doubtful, Sister Kenny allowed me to leave the hospital sooner than the other patients whose recovery seemed sure. Accordingly, I took an apartment in the same house where she lived, to go on with the treatments privately. The first thing I asked for when I was once again in surroundings of my own was a piano. I felt, somehow, that if only I could express my faith through the medium that is most natural to me, I should be better.

"The doctors said it was impossible for me to do anything at a piano, since I could not sit up. However, I made them strap me up in a chair before the instrument, and set my hands on the keys. Fortunately I could move my fingers—and so the beginning was made. First of all, I sang *Isolde*. I went through the part, in gradual stages, of course, and after a few weeks of daily singing, I found that my back had grown much stronger.

I was able to sit up undrugged and not fall over. Every day, then, the physical activity of singing and the spiritual stimulus of pouring my heart and soul out in song, gave me back a little more strength. In singing, I forgot myself and my own cares; I managed to let my deepest thoughts rest to the beauty of music, and I rode over my difficulties.

"Because of the extreme cold of the Minnesota climate, then, I asked leave to travel to Florida. There, I sat in the sunshine and sang every day, keeping up my technic, building back my endurance, and washing my spirit in the joy of activity and music. When Christmas came, I was well enough to go to church to sing at the services. I have always loved singing in church, because one feels so much stronger there, and this particular Christmas service gave me new powers of body and mind. I remained in Miami all that winter and sang in church again at the Easter services.

The Power of Prayer

"By this time, nearly a year after my illness began, a definite pattern of thought had formed in my mind. I saw that *there is no such thing as a hopeless case*. All griefs can be cured by the power of prayer, and the power to work to be worthy of Divine mercy. And so it seemed to me that I had work to do. For one thing, I resolved to get rid of the rôle of an invalid. I began to take my place in the household once more, getting up and dressing in time to enjoy breakfast with my husband and assuming responsibilities in the day's work. Also, I went to sing again, for the men of our armed forces, and for the many people to whom my own experience might bring a measure of help. In September of 1942, I was offered a place on the Coca-Cola program—provided I would submit to an audition! This request was a slight blow to my pride, but it was a logical one, since all sorts of odd stories had been circulated about me, some going so far as to suggest that my singing powers had been harmed by my illness. I went to the audition and sang Strauss' *Zueignung*. Then I asked the gentlemen in charge what they would like to hear next—and they assured me that I was singing and convincing as well as usually could sing. Since that memorable 'come back' by way of radio, I have had the great pleasure of singing often at various soldiers' and sailors' canteens, and at Madison Square Garden, in New York, for the Armistice Day celebration. Then came my first recital in over eighteen months, and now I am gaining entrance in walking and standing, and building toward the full resumption of my career which, I know, will come.

"The hard experience of those past months has taught me much, and in that sense, perhaps, it has been worth enduring. It has shown me the wonderful capacity of the human mind and passion that lies in human hearts. More than anything else, it has taught me the value of faith and prayer, expressed through a will to be worthy. I should like to tell others, in words as well as in song, that nothing is hopeless if one seeks to come close to God. However, mental attitude alone is not enough. One must also do one's own part, and this means hard work and work. The person who undergoes difficulties should get rid of self-pity, and try to root out a pitying attitude from those who surround him. He does himself most good if he rises above his difficulties and goes ahead with such activities as he is able to perform. (Continued on Page 204)

Don't Neglect the Hymns!

by E. Lehman Taylor

IN HIS EARLIEST DESIRES and cravings for God, manifested through articulate worship, man has sung praises to his Creator. Ancient men of antiquity sang in unison to their pagan gods. But the earliest known records of concerted singing to God, Jehovah, are found in the Old Testament. Many instances are given of him and his disciples sang hymns, and the Apostle Paul admonishes his followers to "Sing praises and hymns and spiritual songs."

So it would seem that the singing of hymns, due to the fact that it has always existed in the Christian church, would be that part of worship which is the most natural and the most essential and would not necessitate any serious thought. In that viewpoint we do err, and most seriously, as hymn singing which fundamentally occupies such a large place in public worship is not given its rightful consideration. Perhaps the commonness of the occurrences of the hymns as an integral part of worship has bred contempt for them, but at the same time, this commonness marks their importance, and the hymn deserves more thought; so those vitally concerned in the proper rendition of this feature should be made more aware of it. Horatio Parker once said, "An individual's conception of God is dependent upon the type of hymns which his worship has been singing." Whether that is absolutely true or not, it does remind one of the importance the hymn holds in the church.

Mutual Understanding

Complete cooperation between minister and organist, and choir and congregation is absolutely essential. Such a broad statement naturally embraces all those who participate in worship, but let us consider the organist's part in this worship feature. Also, so many organists scorn hymn-playing, and a large number who are excellent soloists act as if it is beneath them to study hymn playing. Can it be that the playing of hymns appears so simple that it needs no study? Is it, after all, so simple, and unworthy of serious study as we see. In watching the development of embryonic pianists, one rule often repeated and drummed into the ears of the pupil by this writer has been, "Watch the inner and moving voices," and again, "Watch the inner and moving voices!" Many a pupil who has successfully completed fifth or sixth grade at piano, when asked to play a hymn tune, will prefer to move the *tenor* or *alto* voice. That condition is as deplorable as it is stupid, and as stupid as it is careless.

Many an organist is guilty of just such a fault, but he would be grossly insulted were he accused. And then, that left foot on the pedals! We agree that the right foot to very many mastering the expression of the middle and the upper register on the foot pedals, but the organist must not overdo the expression pedals! It would be well occasionally to forget them, and let the right foot help out the left foot. Oh, the horror of hearing an "F" when it should be a "G" or an "A," even though "F" be in the chord! How can the bass singers be expected to sing a "note" when the organist does not observe the bass outline! Of course, this condition does not exist everywhere, fortunately, but many organists should do better. So, let us watch the "little things" which appear between the alto and soprano, alto and tenor, and so on, and observe the inner voices. Such attention to detail

makes for beauty in playing of anything, no matter whether it be hymn-tune or sonata. Also, and very important, full organ should not be used when playing hymns, excepting with hymns of martial nature, and when there is a large congregation heartily joining in the singing. A good rule to leave is: Always leave a little more *ff* to be used." The organ should lead and guide the way, but the congregation does want to hear itself sing. There is much of the organ to be used before "Full Organ" is reached, so therefore, use "Full Organ" discreetly! Take time off to practice hymn playing. Select eight or ten favorites, and practice them in every key possible; as a solo, on a solo stop, to acquaint yourself thoroughly with the beauty of the melody. Arrange a pleasing accompaniment which will add nice balance, and in that way study the harmonies. Then play the hymn as written, starting on medium organ, gradually increasing until full organ is reached. Study the moving voices, and never be content with neglected voice work. Good hymn playing is so essential and such a recognized part of the true organist's diet that there is no reason for neglecting it.

Hymn Rehearsal

It is unfortunate that many ministers are musically ignorant and seem to have little appreciation for the beauty of good hymn singing, not to place in public worship. There should be genuine whole-hearted cooperation between minister and organist and choir-director, and any minister who would strive for unanimity of thought and purpose in these important factors in his church, will, rehearsal, so that the organist and choir may practice the hymns. The minister should be so cooperative that he would not want a suggested change of hymn, should any suggestion by him prove too tedious for acceptable rendition after one rehearsal. He must know his hymn book whether he be a musician or not. The average organist affords more than one choice of hymn on any subject, and a poor choice generally means the congregation. Many organists and choirs yet so often it is not forthcoming. There are still hymns until just fifteen minutes before the service. But, too, there do exist many ministers who both cooperate with their choirs and organists, and are also lovers of music, and all hail to them!

So, with the choir and organist having the support of the minister, the congregation will respond helpfully, because the good singing is contagious! When the hymn is unknown to a congregation there will be half-hearted, if any, singing, which devalues a service and interrupts the spontaneity of spontaneous worship. The congregation must be made to feel unconsciously that the singing of the hymns is a definite part of the worship in which it can participate and thoroughly enjoy. Do we ignore before the minister's sermon can buoy up the thus so much is lost that is vital.

This writer has, at times, invited the congregation to a rehearsal of hymns in the church before the minister's prayer service, or at a designated time it was always a success, because church people who have never tried it, it can be a great help.

The "How" of Creative Composition

A Conference with

Mrs. H. H. A. Beach

Distinguished and Beloved American Composer

SECURED EXPRESSLY FOR THE ETUDE BY BENJAMIN BROOKS

Mrs. Beach is so well-known to readers of *The Etude* that a biographical note is superfluous. With Foster, Sousa, and MacDowell she is one of the distinctive American composers who first claimed the serious interest of European musicians.—*Europe's Note*.

THE PROCESS of musical composition cannot be reduced to any single formula, because each type of music sets its own creative pattern, according to its own demands. Critics tell us that the creation of poetry follows a number of given steps; first, the poet becomes stirred by a vigorous emotional impulse which, as pure, abstract emotion, would be unable to reach the understanding of others; in second place, he reflects more calmly upon this emotion and seeks to find a graphic thought symbol with which to convey it; and in third place, then, he seeks to clothe the combination of emotions plus thought with the most beautiful and suitable words, meters, and rhymes. That, in the most general way, approximates the stages in musical creation, as well. In other words, the composer must have emotional and spiritual feeling to put into his work; he must achieve a comprehensible translation of his feeling through form; and he must have at his disposal a tremendous background of technical, musical craftsmanship in order to express his feelings and his thoughts. Thus, the craftsmanship, vital though it is, serves chiefly as the means toward the end of personal expression.

So much for the generalities of the process of composition. In actual practice, each form brings requisites of its own. Purely contrapuntal composition, for example, demands less emotional inspiration and more mathematical skill. In vocal writing, the initial impulse grows out of the poem to be set; it is the poem which gives the song its shape, its mood, its rhythm, its very being. Spiritual, or sacred music requires an even deeper emotional impulse. (To me, all music is sacred; in using the term in its limited sense, I am merely accepting the convention of language.) The steps the composer follows in developing any of these types depend, naturally, upon his own inherent abilities, the force of his creative urge, the way

his mind and soul "work," his background, and his training. No one can tell you exactly how you must set about creating a musical composition—indeed, one of the chief charms of composing is the sense of wonder and mystery surrounding its sources. What causes one person to seek to express himself tonally? What causes the form and color of his utterance to differ from those of anyone else? Simply, we do not know!

How New Works Are Born

Let me tell you a story to illustrate my own creative process. When I first returned from Europe, back in 1915, a friend, the late Dr. Howard Duffield, then pastor of the First Presbyterian Church in New York, asked me if I had ever thought of making a setting of Saint Francis of Assisi's *Canticle of the Sun*. I never had thought of it, and Dr. Duffield kindly gave me the text, together with vigorous assurances that I must try to set it. I was very busy then, playing piano concerts all over the country, and I forgot all about the matter.

Ten years later, in 1925, I went to the wonderful MacDowell Colony, in Peterboro, New Hampshire, to write a suite for two pianos (subsequently published by the John Church Company). I had no thought of working at anything on the day of my arrival; I simply rejoiced in being

there. However, I did get out my manuscript paper and tumbled it upon my worktable, to be ready for writing the next day. In moving the paper, I saw something fall from between the sheets. To my surprise, I found it to be the text that Dr. Duffield had given me so long before. I took it up and read it over—and the only way I can describe what happened is that it jumped at me and struck me, most forcibly! The text called melodies to my mind. I went out at once under a tree, and the text took complete possession of me. As if from dictation, I jotted down the notes of my "Canticle." In less than five days, the entire work was done. I put it aside, to let it "cool," and the demands of the work I had planned to do crowded it from my mind a second time.

Then, some years later, I was asked for a sacred work the requirements of which, as to length and fitness, exactly suited the work I had dashed off and forgotten. I got out my "Canticle," did no more work on it than copy it out in neat and legible fashion (my rough notes are intelligible only to myself!), and there was the work, as it is known to-day.

It has happened more than once that a composition comes to me, ready made as it were, between the demands of other work. *The Year's At The Spring* was "born" the same way. The Boston Browning Society had asked me to set that poem, for their annual celebration of Browning's birthday. I agreed to do it, but put it off because of pressing work. Shortly before the celebration, I went to New York, for the premiere of my "Violin Sonata." On the train going back, it occurred to me that the time was getting short for my Browning song. I did nothing whatever in a conscious way; I simply sat



MRS. H. H. A. BEACH

still in the train, thinking of Browning's poem, and allowing it and the rhythm of the wheels to take possession of me. By the time I reached Boston, the song was ready.

No Formal Studies

From my own experience, I should say that the first requisite of composition is, of course, a thoroughly musical nature that needs to express itself in terms of tone. I am told that I began playing and inventing little tunes before I was four. Evidently, my memory goes back no further, because I cannot remember the time of my life when I was not seeking personal expression at the piano and through notes. As to training and study methods, I am afraid my advice must seem very unorthodox. I believe in the power of personal work, individual trial and error, more than in theoretic, abstract studies. My own training was completely unorthodox. Except for one year of harmony, I have had no formal studies; nor have I ever studied. (Continued on Page 208)

Foundation Principles in Octave Playing

by Alfred Calzin

"Brilliant octaves vitalize piano playing"

—FRANZ LISZT

This is the third in a series of independent articles upon "The Foundation of Modern Piano Technic," by Alfred Calzin. The fourth and concluding article will appear next month. Mr. Calzin, in introducing the series, wrote: "The writer does not presume in the belief that any such suggestions as follow can do more than give an outline of the infinite number of things which go together to make a fine piano technic. He does know, however, that many teachers sometimes neglect these principles, to the disadvantage of their pupils. It is also not assumed that this is the one and only way in which a fine piano technic can be acquired. As an Irish philosopher remarked, 'There are more ways of killing a cat than kissing it to death.' However, the fundamentals presented have been followed consistently for years by thousands of successful piano teachers."—EDITOR'S NOTE.

SOME YEARS AGO a well-known Teutonic pianist toured America and in his announcements he always inserted the line, "The world's most famous octave player." He treated the piano very much as a blacksmith treats an anvil. The octaves were hammered out with great precision and a lack of beauty which soon palled upon the most indulgent audience.

Octaves, properly played, may be exceedingly beautiful. Too many students play them so that the tone is extremely strident and the effect of many compositions is badly marred. Paderewski and De Pachmann played *legato* octaves with a fluency that is unforgettable. No one can be said to play octaves well until *legato* octaves have been mastered.

The principles of octave playing should be imparted quite early. Small hands, unable to stretch an octave, may begin with exercises on white keys, the thumb and fifth finger clasping the interval of a sixth. In the free hand touch, the hand moves upon the wrist with extreme pliancy, the finger delivering the force to the keys. Contrary to the teaching of elementary books of technic, the impulse which comes to expression through the hand motion has its origin further back in the arm and never can be correctly or effectively expressed by a motion entirely localized in the hand.

If, for example, the hand be laid in the lap, and while the forearm remains entirely quiet, the hand be moved upward and downward, we have the type of hand touch which is often thought of as the correct method of playing octaves and chords. This peculiar touch doubtless contributes in some degree to facile wrist motion, but it is not in accordance with the mechanism of artists in playing chords and octaves. The true touch, which has its origin further back in the arm, will be obtained in the following manner:

Place the hand upon the lap, near the knee, and by means of an arm impulse, throw it upward a few inches, the forearm moving somewhat, but the hand more. The wrist is entirely loose and the hand falls back limply upon the lap.

The Correct Hand Touch

Repeat the touch in the same manner, except that now the hand is to be struck downward by an impulse from the arm, the hand swinging loosely upon the wrist like the free end of a fall. This is the correct hand touch for producing tones by means of a down-stroke. It is more arm than strictly hand, but the motion differs from the arm touches proper in being more active in the hand at the wrist, and less so in the arm. This method will insure greater freedom and relaxation in the hand and arm (an indispensable requisite) than is possible with the older methods of instruction.

As a practical exercise, let the right hand be extended over the octave above Middle C (about three inches or more). Now let the impulse from the upper arm throw the hand upwards, and "letting go," the hand falls, grasping the octave like a clamp, but remaining practically limp. With this touch, play a group of five octaves, C to C, with one impulse, then several series, allowing rests between to insure absolute relaxation before the next attack. Next, play longer groupings in this manner; for instance, the scale, for one octave and then two octaves. The motion may be compared to a flat stone skipping across the smooth surface of the water by a single impulse, or like a ball, thrown upon a floor, bouncing along through the rest of the series.

To acquire a good octave touch, the hand should be arched, the second, third, and fourth fingers, when not in use, being held high enough

so as not to strike the inner keys (that is, the black keys generally). The palm of the hand in this position will assume a "hollowed out" shape. In the case of very large hands, the second (and perhaps the third) finger will have to be drawn in slightly to obtain "clean-cut" octaves.

While giving exercises for the wrist, the thumb should receive special training. For example, holding the fifth finger on two-lined C, let the thumb, with a lateral motion of the hand, play a series of five notes (from Middle C and back). The fifth finger must be retained on Upper C like a pivot. Various other exercises such as this should be invented. For the training of the fourth and fifth fingers, Theodore Kullak in his "Preliminary School of Octave Playing" (which I consider the most valuable book on this branch of technic) gives many practical suggestions, such as, for instance, holding the thumb on one key within the octave, while passing the fourth and fifth fingers over and under each other. This is preparation for playing *legato* octaves.

For striking white keys, the thumb bends its tip joint somewhat inward, and uses for the heavier and more vigorous stroke the entire lower edge of this joint, employing for lighter strokes only the part next to the tip. For striking black keys, it bends its tip joint outward and strikes the key with the whole edge, the latter crossing the key.

Staccato Octaves

For *staccato* octaves, it is advisable to use the first and fifth fingers throughout, whether the keys to be struck are black or white. However, there are cases where the *legato* fingering (fourth finger on black keys, fifth finger on white) is more effective; for instance, in long chromatic passages to be delivered with the utmost velocity and smoothness. As an example, the concluding octave passage of Chopin's *Ballade in G minor* is more effective if fingered in this way.

The *legato* octaves on white keys may be played with the thumb and fifth finger (gliding as smoothly as possible from one octave to another), or by passing the fourth and fifth fingers over or under each other.

And now to explain some advanced elements in touch. One of the most important muscles that should be made use of in piano playing is the triceps muscle. It is located upon the outer part of the upper arm, a little nearer the elbow than the shoulder. Its action may be traced by placing the left hand upon the upper arm. Then, resting the points of the fingers of the right hand lightly upon a table or keyboard, give a slight push with a finger or fingers, the impulse coming from the upper arm. If this is properly done, the contraction of the triceps muscle will be felt distinctly under the left hand. Still retaining the left hand upon the right arm, produce a tone on the keyboard by means of a pushing touch of this muscular contraction instantly vanishing, leaving everything elastic and quiet. Finally, produce tones in the same way and try to realize the contraction of the triceps muscle by the muscular sense alone.

The highest service which the proper use of the triceps muscle renders is in the capacity of a guide, for its influence quickly "leavens the whole lump" of the muscular system; it penetrates, pervades, and vitalizes the entire action, the development of a temperamental touch than is possible in any other way. Under its influence, the feeling of restraint, common to most players at a certain stage, is quickly counteracted and overcome, and a sense of (Continued on Page 202)

Twenty Years of Accompanying

An Interview with

Stuart Ross

Accompanist, Coach, Teacher

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT



STUART ROSS

THE ART OF ACCOMPANYING is the ability to create an ensemble with another instrument or a voice. It is not following, or leading, or giving a solo performance, which, alas, one hears too often. An accompanist must breathe, pulsate, and play in complete accord with the soloist, and this can be accomplished only by many rehearsals together, which in turn develop mutual understanding and a high standard of artistry.

Preparing To Be an Accompanist

The education of anyone desiring to become an accompanist must encompass a broad field. First, one should master a fine, clean technic in piano playing. This study should begin early, preferably before the age of ten, so that the hands and fingers will be firmly molded into pianistic form while the bones are still supple. The student should strive for repertoire, musicianship, and artistry in playing the piano, as if he were endeavoring to become a piano virtuoso. If he fulfills his desire and becomes a professional accompanist, he must play with great virtuosity in order to conquer the piano parts of the sonatas for violin, viola, or violoncello, by the master composers. Many of the modern songs have accompaniments of such difficulty that they vie with piano compositions of solo proportions.

As sight reading at the piano is most important, all kinds of music should be read at an early age. I tried to read all of the easier piano numbers, songs, hymns, and even dance music, during my early years. For three years I played the piano in the grammar school orchestra. During the summers, from the age of sixteen to twenty-one, I was the pianist in a hotel orchestra, performing the classics at noon and dance music three nights a week. When eighteen, I secured the position as accompanist in the studios of three different singing teachers in my home town. I played twenty hours a week in these studios, and learned hundreds of songs—classic and modern—their styles, their correct tempi, and their interpretations. All of these experiences were a boon to sight reading, and I shall always be grateful for these early opportunities.

One should know languages, but as it was not possible to go abroad to acquire a thorough knowledge of the languages, I studied German and French for two years at school. During the summers my time was improved by attending language schools, and Italian was learned with the aid of a private tutor. Although even now I cannot speak fluently in these tongues, I do know the correct pronunciations and can understand the meaning of the songs and arias used by various singers. The knowledge of languages is most important if the accompanist wishes to become a singer's coach. A coach has to explain the meaning of every song so that the singer may learn to deliver its message, and he must also make the singer realize that there is a great deal more to singing than learning how to produce a beautiful tone.

When one intends to accompany operatic, or oratorio arias, it is best to study with a well-known coach of long and successful experience in order to learn the traditions of interpretation. A metronome should be taken to the lessons, to get the approximate tempo of each song, and then the songs and arias should be played over and over at home, until they have set themselves well in the mind.

If the student wishes to accompany Heder, a really serious field of beautiful music, it is best to study with a coach who specializes in this field. This type of vocal composition cannot be given a haphazard interpretation as it is thoroughly traditional and requires study in minute detail as to color, tempi, and interpretative possibilities. Bach, Beethoven, Brahms, Schubert, Schumann, and Wolf, constitute the Bible of song literature. Every single Heder composition has its message, its picture, its musical psychology; and it cannot be emphasized too strongly that success in the playing of Heder can be found only in exhaustive study.

Instrumentation in Accompaniments

In playing an aria, opera score, or the orchestral part of a concerto on the piano, the successful accompanist should know what parts of the orchestration are represented. If it is the brass section of the composition, he must imitate that instrument on the piano with a *marcato* type of touch. In trumpet passages, the keys should be struck with great emphasis, emulating the projection of this quality of tone from the instrument.

String passages are played with a caressing

legato, not too heavy, dynamically speaking. Flute passages, which are found in many songs for coloratura soprano, should be played with as little pedal as possible. In a song such as *Lo! Here the Gentle Lark*, and all songs with that type of florid passage work, no pedal at all should be used. The woodwind sections are generally written in the inner voices of aria, and concert accompaniments, and many times in the form of a melodic line. These counter melodies should be given an emphasis in the manner that Reichmanoff brings out the super-beautiful inner voices of nearly everything that he plays.

Accompanists on Tour

Many questions have been asked relating to the duties of an accompanist who goes on a concert tour with a famous soloist or prima donna. It is a real awakening to the unlimited to find that sitting at the piano as accompanist three times a week for concerts, is a mere drop in the bucket—in an ocean of activities that may be placed in various categories.

Great artists have so much study to do daily, so much rest is needed, and so many rôles have to be filled in such a brief time, that the business end of a tour is invariably taken over entirely by the accompanist.

Train schedules have to be rechecked, especially when the social obligations of an artist on tour necessitate last minute changes. Baggage must be checked, taxis procured, publicity photographers scheduled, and local newspaper publicity handled through interviews and stories. Prior to engaging hotel quarters, they must be examined as to comfort, and most important of all—quietness. The concert hall must be examined for its lighting, artist-room conveniences, piano tuning, and the correct stage setting. Runners must be laid on the stage to preserve the flowing trains of expensive gowns, and thick stage curtains removed so that the accessories will not be dull. All of this must be handled prior to each concert.

Most artists require the accompanist to play a solo group in the middle of the program, so that the detail of obtaining a practice piano has to be arranged. For an accompanist to accomplish any kind of success in a solo group, he must practice at least two hours daily while on tour. This practice cannot be done at the concert hall, because any piano can become out of tune with a couple of hours of heavy technic and solo practice. It must be arranged either in a music store, or a private home, both (Continued on Page 202)

A Basis for Good Singing

A Conference with

Jennie Tourtel

Distinguished French Mezzosoprano
Formerly of the Opéra Comique of Paris

SECURED EXPRESSLY FOR THE ETUDE BY ALLISON PAGET

IF THE GRIM WAR SITUATION can be said to have any of the "brighter side" which proverbially is thought to balance the darkest conditions, some of the brightness derives from the musical riches brought to America by artists who have fled the scene of oppression and aggression. Among the eminent artists to have returned to America during the past months is Jennie Tourtel, leading mezzosoprano of the Parisian Opéra Comique. Although Miss Tourtel's repertoire comprises the full complement of mezzo rôles (including operas like Rossini's *La Cenerentola*, which are seldom heard here), her name is particularly associated with *Mignon* and *Carmen*. She has sung some two hundred performances of each at the Comique alone; for five

years she was the "only" *Mignon* and virtually the only *Carmen* in Paris.

Born in Canada, Miss Tourtel was taken at the age of one year to France, where she received her education. She sang before she could speak, and had a repertoire of songs before she was two. Her mother, herself a musician of distinction, took charge of the child's early training, stressing the piano as the special instrument but building a firm foundation of thorough musicianship. At eight, the child was well on the way to a pianist's career. Six years later, her voice was discovered. Her mother recognized the voice as a true mezzo, of great range and scope, but wisely allowed the child no formal vocal training until she was sixteen. After a brief time of



JENNIE TOUREL AS CARMEN

preliminary study, Miss Tourtel discovered that her best teacher was her "own brain." Concentrating upon natural methods of vocal production, she schooled herself by listening to the best singers and observing what they did. Before she was twenty, Jennie Tourtel secured an audition at the Opéra Comique. Because of her lack of stage experience, the management was unwilling her to sing one performance of "*Carmen*," as guest without any sort of binding engagement, to see what she could do. The first act aroused interest; the second act called forth an ovation; the third act resulted in the manager's appearing at Miss Tourtel's dressing-room door with a contract for leading rôles at the Opéra Comique.

Finding a New World

Thus suddenly launched on a notable career, Miss Tourtel continued her individual method of observation and experimentation, training herself on the stage, in contact with her audiences, and gradually winning complete surety in her work and enthusiastic acclaim for her performance. With the occupation of Paris, Miss Tourtel left her Paris home with two suitcases and her poodle, made her way to Lisbon, gave up a tour of Sweden in order to book passage on the Clipper, was obliged to discard one of her valises as excess baggage, and arrived in New York with scarcely more than the clothes she wore, to resume her career. American audiences already the New York Philharmonic-Symphony Orchestra, as guest artist with the New Opera Company, and as soloist with Howard Barlow over the Columbia network.

"In my opinion," says Miss Tourtel, "the secret of good vocal production lies in a complete mastery of breath support. Vocal problems (as distinguished from musical problems) may be classified in a most general way into those of production and those of flexibility. The former have to do with the emission of tone; the latter, tone to obey the wish of the singer. Both are indispensable to good singing—but production must come first!

The young singer must (Continued on Page 207)



THE GOLDEN HORSESHOE

What the stars of the Metropolitan see from the stage.

"FORWARD MARCH WITH MUSIC"

SEVERAL READERS have written inquiring about the issuance of records for the coming year. Ever since the W. P. B. found it necessary in May, 1942, to curtail the use of shellac by the recording companies, all sorts of false rumors have been circulated. Most of these rumors have not been founded on fact. And since there are specific facts and developments in the record industry of concern to those who are interested in recordings, we believe that our readers would welcome some of that information. Shellac is a critical material, as we previously pointed out, because conditions in the Far East do not permit its shipment in sufficient quantities to meet the demands of the record companies and others. There have been persistent rumors that the record companies have developed a substitute for shellac, and only recently, in the Record Department of The New York Times, the product, vinylite, was mentioned in a somewhat misleading manner. Although vinylite records have been made for several years, they never have been regarded as commercially practical. A vinylite record is too light to be handled by most automatic record changers in existence and it wears much more quickly than shellac records. Further, it cannot honestly be said that vinylite makes a record superior to shellac, despite any claims to the contrary. True, it has less surface noise, but in our experience, the vinylite records which we have examined do not own the realistic dynamic qualities of a good shellac record. It might be noted in passing that vinylite cannot be manufactured at this time in sufficient quantities to take the place of shellac. (The reader interested in an authoritative statement of facts on shellac and shellac substitutes is recommended to the May, 1942, issue of "The American Music Lover," which contains an article by Frank R. Walker, Executive Vice-President in charge of recordings at RCA Victor.)

In January of this year both major recording companies omitted their classical music lists. This was occasioned by the fact that both companies found it necessary to catch up on the production of recordings previously issued. Manufacturing facilities of both the Victor and Columbia concerns have been severely taxed in the past nine months; they have been handicapped not only by a shortage of essential material but also by a shortage of labor and the necessary cutting down of certain plants. The difficulties arising from new workers taking the places of experienced men can be surmised. At first the use of new shellac was cut by W. P. B. to 30% of the former amount used; later it was cut down to 5%, and more recently it was cut down to none. This has made it necessary for the companies to resort to reclaimed shellac from old records.

Correcting a False Idea

A persistent rumor which needs to be corrected is that which would have us believe that reclaimed shellac does not make a good record. According to the most reliable sources we have contacted, reclaimed shellac is practically as good as new. It is very doubtful that the majority will be able to notice any material difference in the records issued to-day from those issued a year

Records to Meet War Usage

by

Peter Hugh Reed



PRIVATE FRINK

Here he is, "Bill" Frink, son of the famous Czech composer, Rudolph Frink, of Camp Roberts, California. Perhaps he is playing *The Indian Love Call* from his father's "Rose Marie."

or more ago. There are, in fact, persistent evidences at hand to show that the quality of most records in the past six months has been better on the whole than in normal times. The fact that production has been cut down undoubtedly contributes in part to this; in normal times the strain on production was enormous, and despite careful inspection recordings possessing certain flaws got into the open market. It would hardly be consid-

ered with the principles of good business to believe, however, that the major record companies deliberately issued defective recordings. When the working capacity of any big business is strained beyond capacity, as the record business has been in the past few years, it is understandable that a number of defective products might get by the inspectors.

We are reliably informed, that unless the Government finds it essential to make even more drastic cuts, there will be new records issued during the coming year and most, if not all, of the popular favorites previously issued will be repressed. One factor which has held up the production of new recordings in the past six months has been the ban imposed by the Musicians' Union on transcriptions and recordings. It is not in our province to criticize or uphold this quarrel between the Union and the broadcasters. Fortunately, there is every reason to believe that this situation may be settled amicably in a short time (it may well be settled by the time these lines are read).

One other point, record manufacturers would be very glad to use a substitute for shellac if this were possible. There are those who claim that the plastics industry has a substitute which is regarded as better than shellac, but unfortunately this too is on a priority list since it is used in vital war work. Whether a substitute will be found during the war or not is a question; it would seem logical to those who know the nature of shellac in record manufacture (it is the chief binding ingredient of the record dough) that any substitute which might be found at this time would have to be foregone for the duration. It is of interest to know that many in the record industry are of the belief that after the war we will have finer, smoother and more durable records than ever before. But to wait for the war to end to buy records, thus depriving ourselves of good music, which in these times is more beneficial than ever, would seem a foolish procedure. What the late President Woodrow Wilson said in 1917 of good music can be well repeated to-day—"Music now, more than ever before is a national need. There is no better way to express patriotism than through music." The need for good music in the camps has increased; never before in the history of an army has there been the need and request for good music as there is in our own army at this time. And the call for music on records has come from every military center in this country. Those who are directing the recreational activities in the different branches of the service all agree on this point.

Those who would like to contribute records of good music to the boys in the camp may be interested to know that there is an organization which assembles record-libraries and ships them on to various military centers and hospitals. This organization, the Armed Forces Master Records, Inc., Room 215, 9 Rockefeller Center, New York, N. Y., is a non-profit organization. It solicits contributions and turns over library units of thirty-six or one hundred records to the service officers in various military and naval centers, who is willing to provide a (Continued on Page 216)

RECORDS

"FORWARD MARCH WITH MUSIC"

Radio's Most Important Challenge

by Alfred Lindsay Morgan

LOOKING BACK on the work of American radio during the past year, one is in complete agreement with the Columbia Broadcasting official who stated in 1942, "the radio industry met its most important challenge." It has been the job of American radio to keep a militant people aroused, inspired and informed on a global war, conducted on land and sea and in the air. As the CBS official has said, "Radio's war of words became an increasingly vital factor in the battle for the loyalties of conquered and bewildered nations. For us it was a new technique in warfare." All the major radio companies met the challenge auspiciously, operating round the clock and each in turn taking a leading part during 1942 "in forging weapons of words for the home and foreign fronts." Radio's war work on the home front included not only information and stimulation, as our CBS informant pointed out, but also essential programs for reassurance, relaxation and entertainment. The need for entertainment during such trying and difficult times has been valiantly met by the sponsors of American radio. And the need for good music, played by leading artists and orchestras, also has been auspiciously and generously met.

The past year has found many sustaining broadcasts of the country's symphony orchestras each week than ever before. Four of the country's leading orchestras—the New York Philharmonic-Symphony, the Cleveland, the Indianapolis, and the Columbia Broadcasting Symphony have been heard on regular program series over CBS, while over NBC, we have had the NBC Symphony Orchestra, under the distinguished guidance of Arturo Toscanini and Leopold Stokowski. Over the Blue network, there has been added recently to the orchestral roster of the air the noted Boston Symphony Orchestra, under the direction of Serge Koussevitzky. And over ABC, we have had the first after-dinner broadcasts of the Philadelphia Orchestra, under the guidance of Eugene Ormandy.

Celebrating its twenty-fifth season, the Cleveland Orchestra offered this past year an extensive series of programs on Saturday afternoons. Among the highlights was a performance of Kodaly's "Te Deum," dedicated to General MacArthur and his men, and sent to them by short-wave. Shostakovich's "Seventh" or "Leningrad Symphony," which Toscanini presented for the first time in the Western Hemisphere over NBC, was also played by the Clevelanders, and Wagner's *Rule Britannia Overture* was presented at one concert with the composer's young granddaughter, Friedelind Wagner, to introduce it.

A World Premiere

Howard Barlow and the Columbia Broadcasting Orchestra gave the world premiere of Randall Thompson's opera, "Solomon, and Balak," commissioned by CBS and the League of Composers, and among other novelties played by this orches-

tra was the first American performance of Miskovsky's "Twenty-first Symphony."

Chamber music enthusiasts were highly gratified by two series of concerts heard over CBS, stemming from the Library of Congress—the concerts of the Budapest String Quartet and the Coolidge Quartet.

Nowhere else in the world has there been such a rich harvest of musical programs as have been heard via American radio.

The turn of the year has seen several new programs started which have met with wide public approval. On Saturdays, from 2:00 to 2:45 P. M., EWT, there is *Frank Black's Musical Motives*, which presents instrumental and orchestral selections from familiar operas. Sometimes the broadcast is all orchestral, and again it is interspersed with a soloist.

In January, Jennie Tourel (mezzo-soprano) and James Pease (baritone) began a series of joint recitals on Monday afternoons from 3:30 to 4:00 P. M., EWT (CBS). These artists were chosen as the most gifted of the young singers heard on Columbia's *Songs of the Centuries* programs in the past year. Both of these singers have had unusual careers. Of French and Russian extraction, Miss Tourel was brought up near Paris. She began the study of voice at fifteen, renouncing earlier ambitions to be a pianist. Several years later she successfully auditioned for the rôle of *Carmen* at the Opéra Comique. Miss Tourel caught the last train from Paris before the entry of the Germans into the city. One of her first public performances in this country was with the New York Philharmonic-Symphony Orchestra under Toscanini's direction in a performance of Berlioz's "Romeo and Juliet."

James Pease was born in Indiana, and after studying for the law was admitted to the bar in his native state. Persuaded to take an audition at the Philadelphia Academy of Vocal Arts, Pease won a scholarship. Following this he spent two years of extensive study and then made his professional début as *Mephistopheles* in Gounod's "Faust," with the Philadelphia Opera Company.

Behind Toscanini's performance on Sunday afternoon, January 31, of Verdi's "Tino della Nazione" ("Hymn of the Nations") is a timely and interesting story. This work, written by Verdi in 1862 as a direct political attack on oppressors within Italy, had never been previously performed in America to the best of the knowledge of all concerned. Arrigo Boito, librettist of Verdi's



JEAN TENNYSON, Soprano

operas "Otello" and "Falstaff," wrote the verse for this work. In times such as the present a composition like the "Hymn of Nations" is judged more for its political significance than for its musical worth. Its effect in performance is telling, because its finale consists of an apostrophe to England, France and Italy wherein Verdi has written a contrapuntal combination of *God Save the King* (Queen in Verdi's time), *La Marseillaise* and the *Inno di Mameli*. For his performance Toscanini added to the Verdi score part of our own National Anthem.

A Political Figure

The Verdi attack on dictators is as timely today, in the opinion of the majority who have heard this work, as it was in 1862 when political pressure was used to keep it from public rendition. Toscanini, one of the greatest musicians of our times, is, according to the noted columnist and commentator, Dorothy Thompson, a significant political figure as well as a great musician. Says Miss Thompson, "He is a political figure, although he is in no sense a politician. His political career consists in a single act—the act of total it, or to have any truck with it whatsoever." Toscanini has never played the Fascist hymn either in public or in private.

When Toscanini decided to perform Verdi's "Hymn of the Nations," the National Broadcasting Company launched a search for the score and he found in this country was a piano part. An that the British Broadcasting Corporation in London owned a complete set of the score and parts. Arrangements were immediately made to photograph the pages on microfilm and to fly the reel to New York. In selecting the service of the Westminster Choir and (Continued on Page 208)

RADIO

"FORWARD MARCH WITH MUSIC"

LISTENING CHILDREN

Women's Club organizations in all parts of our country properly have been concerned about the types of music which children hear on broadcast programs. We continually hear tirades against the extremely bad music that one now and then hears, but relatively little about the marvelous musical opportunities that the children of to-day have lavished upon their musical consciousness.

Respect for the arbitrary powers of the Federal Radio Commission has led the broadcasting companies to hedge their programs with restrictions that are almost puritanical. This is a fortunate happening, as the very nature of the penetration of the radio to every kind of home could make promiscuous programs a real danger to the country.

An excellent review of the situation in music is to be found in a small but excellent book by Dorothy Gordon, known as "All Children Listen." It covers in fine fashion the obviously sincere and worthy efforts of the National Broadcasting Company and the Columbia Broadcasting System to provide music for children and young people that will be beneficial rather than harmful. These companies deliberately have killed thrillers because parents and parent groups declared that they have found the music and the text harmful.

We cannot help feeling that the musical censorship is not upon as high a basis as are the regulations affecting other programs. In order to show how strict these are, we quote from Miss Gordon's book the statement of policy issued by the Columbia Broadcasting System.

"The Columbia Broadcasting System has no thought of setting itself up as an arbiter of what is proper for children to hear; but it does have an editorial responsibility to the community, in the interpretation of public wish and sentiment, which cannot be waived.

"In accordance with this responsibility we list some specific themes and dramatic treatments which are not to be permitted in broadcasts for children.

"The exalting, as modern heroes, of gangsters, criminals, and racketeers will not be allowed.

"Disrespect for either parental or other proper authority must not be glorified or encouraged.

"Cruelty, greed, and selfishness must not be presented as worthy motivations.

"Programs that arouse harmful nervous reactions in the child must not be presented.

"Conceit, smugness, or an unwarranted sense of superiority over others less fortunate may not be presented as laudable.

"Recklessness and abandon must not be falsely identified with a healthy spirit of adventure.

"Unfair exploitation of others for personal gain must not be made palatable.

"Dishonesty and deceit are not to be made appealing or attractive to the child.

"A program for children of elementary school age should offer entertainment of a moral character in the widest social sense. It should not obtain its entertainment value at the cost of distorting ethical and social relationships in a manner prejudicial to sound character development and emotional welfare.

"It is our hope and purpose to stimulate the creation of a better standard in children's programs than has yet been achieved.

"To be of assistance in reaching this goal, Columbia is engaging the services of an eminent child-psychologist who will have the benefit of an advisory board of qualified members, with the special purpose of pointing the way toward programs designed to meet the approval of parents, children and educators alike. Columbia hopes

Music in the Home

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

thus to be equipped to appreciate and apply the parent's practical point of view no less than to reflect studied scientific judgment."

"All Children Listen"

By Dorothy Gordon

Pages: 128

Price: \$1.50

Publisher: George W. Stewart, Inc.

SONGS OF THE FOLKS

All Americans have been tacitly aware that we have had for a century or more a folk song literature "way back in 'them thar' hills." Gradually these lodes of musical gold have been mined.

The latest collection of native tunes and words is called "Songs of American Folks," and embraces forty-seven such ditties and hymns of the country, as sung by white and black folks who loved this necessary form of primitive expression. All these songs have a definite historical and ethnological value because they portray what the real people had in mind and wanted to tell the world. The so-called "culture" of a country is usually a veneer of onion-skin thickness. What the great mass of the population had in mind and was thinking about are perhaps best revealed in such songs.

"Songs of American Folks"

Compiled by Satis N. Coleman and

Adolph Bregman

Pages: 128

Price: \$2.25

Publisher: The John Day Company, New York

THE INSTRUMENTS OF THE ORCHESTRA AND THEIR PLAYERS

Ernest La Prade, for years Assistant Conductor of the Walter Damrosch NBC Concerts, says in his introduction to Harriet E. Huntington's "Tune Up": "In this book Miss Huntington does something more than reproduce the visible characteristics of the orchestral instruments. She shows them, most fittingly, in the hands of attractive young performers—where they are so often found in this era of school orchestras—and she takes advantage of their decorative possibilities to make pictures of intrinsic artistic value and im-

aginative quality."

These are unquestionably the finest photographs of musical instruments, both from a practical and an artistic standpoint, we ever have seen. The volume is eight by eleven inches in size, so that all necessary details can be shown. Miss



The Piccolo

Huntington starts in with percussion instruments, followed by woodwind and brass, after which the string instruments, the piano, and the organ are shown. The text tells the musical potentialities of the instrument but does not attempt to give historical details or the technical limitations of the instruments. It is a "dandy" gift book for a child who is just getting acquainted with the wonders of the orchestra.

"Tune Up"

By Harriet E. Huntington

Price: \$2.00

Publishers: Doubleday, Doran & Co., Inc.

BOOKS

"FORWARD MARCH WITH MUSIC"

Two Boys

I have been teaching piano for eight years, principally for pleasure. I find that I secure best results when I treat each student as an individual, and adapt the material according to their respective needs. At present, I am especially interested in my two youngest pupils, who are five and six years old. The elder one has been studying piano for three years. Although he does not intend to make music his profession, he is making good progress. He wants to play marches, popular music, and a few little classics. I have been teaching him to play with both hands. Do you think it is too rough game, such as football, or too little strain to be of any great benefit? I have been teaching the younger one to play "Where Should We Go?" "Carnegie-Library Book 1?" The younger boy seems especially talented, having been playing since four years of age. I have been giving him some amount of technique from both? The younger intends to study music for a long time, and I hope he may make a musician.

It always gives me a thrill when I hear from a mother who has the temerity to teach her own children—especially when the progeny are boys! The quaint, old-fashioned notion that a parent should not teach piano to his (or her) child is a thing of the past. The well-trained teacher-mother is often the best instructor for her son or daughter. Of course it is a difficult situation, especially when the parent, exhausted after a long day of teaching other parents' children, must face her own "darling." Don't do it! Teach your child early in the day when you are fresh; but make his exposure to the instrument a part of the Meade and Percival, and you will be a successful parent-teacher.

Mrs. J. McE. seems to have solved the problem well—except that item of technique. I'm sure the stiffness comes from that awful Schmitt book. Oh, if only we could have one of those bonfire organs to burn these vicious technical tomes! What a wonderful configuration it would be! I would certainly use those Schmitt books for the torch to light the fire. How can anyone expect to be anything but tighter than a drum who practices such rubbish? And there are hundreds of books just as bad, which should be consigned to the bonfire at once.

Give boys plenty of big chords (slow-fast), scales and arpeggios, and sane, interesting, challenging finger exercises. Avoid studies or exercises which hold down inner fingers while the others try to achieve "freedom" and "independence." Ugh! That's all "old hat." Discard it forever. Go easy on the études, and use Czerny with moderation. Give the boys much good light music filled with passage work—Haydn, Mozart, Bach and early Beethoven. Also feed them a little of the contemporary music, the rich chordal masses of the MacDonalds, Chopin, Rachmaninov, 14 like sometime to hear how the boys are doing. Good luck to you and them!

Up Chords Again

In the "Technic of the Month" in the July number of *Tan Books*, you speak of the "up variety of chords." Do you refer to the negative touch via elbow tip approach?—A. B. S., Oregon.

Oh dear, oh dear! I'm terribly sorry you misunderstand the whole "up" principle. And just when I thought I had made myself so clear! But Heavens! What

Nothing in music is ever negative, except the dull, dumb downness which

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

some teachers affect. I'm all for rich, vital downness, as well as positive, dynamic upness. Every act we perform in life is an "upness," throwing a ball, dancing, singing, laughing, playing the piano. How can these be negative? And when you move your elbow up, how can that be anything but active and forceful?

Well, there you have the definition of up touch—an upward and outward sweep of the elbow tip, throwing the arm and body into the keys. It is the easiest, most natural movement anyone can make at the piano, and gets the best total results I know. Please read those "up" directions again, in the July *ETUDE*. If you follow them faithfully you won't go wrong.

The Solar Plexus

What significance do you attach to the functioning of the solar plexus in connection with piano playing? My experience seems to indicate that it is of vital importance; and without it there is no real playing.

Why do music teachers fail to stress the importance of the solar plexus in connection with piano playing? Is it because they do not know, are too lazy, or wish to keep their knowledge a professional secret?—E. D. California.

There's a one-round, one blow, knock-out for you! To E. R. may I say that I'm sure that music teachers would be glad to disseminate their pianistic solar plexus secrets if they had any. The only one I recall is that unpleasant, senack, and not at all secret feeling in the solar plexus region which starts on the morning of a concert, creeps up all day, and becomes unbearably acute at concert time. Can anyone tell us how to manage that one?

I wonder if E. R. is referring to the physical seat of all piano playing, which is located at the base of the spine where the body-framework is held together and from which the hips swing the torso freely over the keyboard. For fuller explanation I refer here to the Horowitz "interview" in the April 1942 issue. . . . And don't forget; if E.R. or anyone else has any confidential solar plexus secrets to divulge, let's all share them!

Conducted Monthly

Bv

Dr. Guy Maier
Noted Pianist
and Music Educator

The Policy of THE ETUDE

It was with a great deal of pride that I read that The Etude had been included in the top class A list of cultural magazines. I am sure that this is a great accomplishment for a magazine of great number of Etudes in life, although I have been teaching only for about 10 years. I am sure that this is a place for your department in class A of all the other departments carried by The Etude. With this review, the interview with Horowitz, and the book review, I am sure you will be searching through the files for that 1962 issue. It was so if I had read that that I would have been very proud, and I am sure enough many of it. I am sure that the process, for many of those ideas were second nature. However, since that time I have been able to find many of the ideas out in The Etude which I am proud to say are second nature. But, also, I have been able to find many of the ideas out in the language, and I am sure that I am not of original thinking all on my own.

Just what I am trying to say is this; take for example, the matter of technic—I read in one article that "technic should never be dissociated with music"; in another I read, "a pupil should have the necessary technic before he attempts to make music." So, you see, the teacher who reads The Music regularly is forced to think clearly and calmly and to make his own application. I have found it necessary to keep a very open mind. When a pupil can take discipline, it should be administered; when he can't take it, be moderate; if necessary, do away with it altogether and make the approach through enjoyment. It depends

Here's more power to The Etude and you! I've seen you work out many difficult problems before, but be honest, doesn't this one stump you?—V. W., Virginia.

[illegible]

meled, pages so totally free of commercial taint or bias, as in this magazine? What other music journal would publish the frank, straight-from-the-shoulder articles you read on the Round Table page, the columns for instance denouncing incompetence, favoritism and unfair competition in our profession? What other magazine would go so "all out" for the recognition of our own native young artists and teachers? None, I am sure, but *The Etude*.

So, as you wrote in your letter, I would like to say also, "more power to YOU and all other Intelligent Round Tablers who for years have found our magazine the most stimulating musical journal published in any language, and who will continue to read its inspiring pages, sift its articles, use or discard its helps, agree or disagree with it at will, and help zealously to guard its liberal policies in the years to come."

Various Problems

1. One of my pupils, a boy who has studied for five years, has difficulty playing hands together without hanging. What do you suggest?

2. 300cm of my pupils who have studied four years cannot read second grade music at sight. The difficulty seems to be that they insist on looking at the keys, and so lose their place in the music. I have tried to make them do "blind playing" but they are very hard to interest in this way of playing. How can I make them read alone.

3. One of my pupils, with good talent, above average in intelligence, and a fluent reader, has done very careless work this past year. She does not seem to realize that there is anything to piano playing beyond note reading. She complains that I spend too much time on one piece or even on a few phrases. For two years she did very good work. How can I induce her to try to make her pieces more musical without killing her interest?—Sister

[illegible]



FUN AT THE KEYBOARD

Mori Walton of Birmingham, Michigan, with Mrs. Walton and Nancy (not forgetting Puss), enjoying their Hammond Organ.

ON A PULLMAN, eastward bound, the writer met a highly efficient, middle-aged manager of one of the very large midwestern department stores. He was genial and communicative and after the customary club chat greeting and the inevitable discussion of the war situation, said: "My job is principally to know what people want, where it can best be bought, and how to get it into our store and move it out to the public as quickly as possible. This is of course a matter of organization and selecting the most intelligent and active people to help me."

Realizing the magnitude of this task and his co-ordination with the scores of buyers of literally thousands of pieces of merchandise, we asked, "How do you go about it?"

"Most people," he replied, "seem to think that the real purpose of a department store is to supply every known human demand—everything from an anchor to a coffin. I suppose that if anyone called up and wanted to buy an elephant, we would call up the Zoo. We actually do sell canned rattlesnake meat in our food department, and I once had a call for a stuffed skunk from a man who probably wanted to pay a subtle compliment to one of his foes. But the fundamental problem of life is that of living itself. One must have the best food one's money can buy. There is taken care of by our food store. One that has as good a home as one can afford. Our furniture, bedding, carpet, decorations, house furnishings, hardware, gadget, and garden furnishing departments look out for that. The home must be sanitary. Our drug and sanitation departments help the housekeeper to provide for that. One must be properly clothed. We have a dozen departments to look out for that. One must travel—our trunk and luggage departments are

stocked for that. One must appear well-groomed, and our cosmetic and beauty departments cater to one's needs here. The public has little idea of the immensity of the business of the manufacturers who make aids for beauty. I went East recently and spent a sleepless night on the Pullman. Every now and then I would peer out of the window in some little jerikwater town and I noted that there were always at least two neon signs in each town. One was marked 'Beauty Parlor' and the other 'Wines and Liquors.' In addition to looking well, one has a natural inclination toward sweet smelling odors, and the department store business in perfumes runs into several millions of dollars.

"After the needs of the physical man are provided for, the department store does a huge business in caring for his artistic, mental, and spiritual welfare. One must be educated, and our book and music departments take care of that. One must be entertained, and therefore our toy and sports departments take care of that. There still remains that large part of the public which makes a very profitable sport of reading and music."

just because they are following some noble motive. They find in music a means of having a good time, which they cannot find in anything else. And music, like few sports, enables the player to play 'solitaire.' Like some games, he may enjoy it with others, or he may follow it entirely alone.

"There is no limit to the enthusiasm of a real 'music fan,'" he continued. "He may buy a second or third class instrument at first, just like the fellow who starts golf with a cheap set of clubs. When he gets the 'bag,' however, nothing is too good for him. He may spend a small fortune on tricky clubs and togs. Likewise the music fan wants the best grand piano, the latest improved organ, the finest collections of master records, or the rarest violin his means will permit. The worst of all are the violin boys—they go in for collecting, and I know of several who, lured by the romance of the instrument, go on buying violin after violin. They don't seem to care so much about playing them. They want to own them."

"You know," he continued speculatively, "I have an idea that a great many teachers are making a serious mistake in not capitalizing on this 'game' or 'sports' element in music. I try to see all sides of things, and I have talked with lots of music teachers. I studied music a few years and once thought I would like to become a teacher. As a kid, I had to get a job, so I lost out on that deal. Teachers look upon music as some awesome thing that must be taught only in one way, or not at all. Nonsense! Watch the

The Sport of Music

Millions of People Look Upon Music
as the Greatest Game in the World

by Arnold M. G. Wilton

As we had given this subject much thought, we asked him what proportion of his music business, including musical instruments, radios, phonographs, and sheet music, was influenced by the game or sport element in music, and he said, "Of course no one really knows, but taken all in all, I should say about seventy-five per cent go in for music for fun. When a customer becomes a music fan there is no limit to what he will do to indulge himself. He wants the best music library, the best record library, the best instruments he can find. When I think of the millions of dollars that have been spent on pianos, violins, Hammond organs, radios, phonographs, and fine records, I realize that these music lovers are moved by something which gives them much the same kind of thrill and joy that others get from golf, skiing, card playing, and other sports. They don't go in for it

fellow who goes in for golf. He may take a few lessons from a 'pro' but what he wants is to get out on the links and play around with his friends. If his scores run 120 for a time, he gets mad at himself and gets the pro to show him how to bring them down to the eighties, if he can do it. But—get this—he doesn't fuss around for years taking golf lessons before he begins to play.

Music Wins over Golf

"The head of one of my departments is a golf fanatic but he confessed to me a while ago, before he went into military service, that on the whole he got more fun from his music than from golf. However, he is really a trained musician and has some published compositions to his credit—one, the class song of his Alma Mater.

"The teacher who has an idea of bringing to his fellow man the most joy out of music must

learn that there are more ways of killing a cat than by kissing it to death. But some teachers hold on like a leech to the idea that if the student does not learn by this or that method, the world is coming to an end. I quite agree that with the ideal musical child, the most careful and precise training should always be given. I have a gifted daughter, and I am soring to it that she has the most responsible and able teacher obtainable, and he has my request that every step in her progress be made as thorough and secure as though he were a builder and had carte blanche to create a fine edifice.

"I am not making a plea for sloppiness at any time. What I am getting at is, that it is the teachers' obligation, in a vast number of instances, to see that the pupil gets as much fun out of his music as possible.

"We have all sorts of teachers dropping into our music department. I can tell a successful teacher from an unsuccessful one in a few minutes, by the way in which he or she accepts new ideas. In the old days the great bugbear of unprogressive teachers used to be 'canned music' and how they did fight it! Perhaps at that time there was some reason, because many of the early recordings could be considered good only by a stretch of the imagination. They squeaked and scratched in spots. Now, teachers actually come to the store and help their pupils pick out fine records. They tell us that they get some of the immense source of inspiration to the pupil. It was much the same with the electric organs, when they came along. Will you believe it, after we had sold a number of Hammond organs and they were giving huge delight to their owners, when played intelligently, we had teachers who, instead of looking upon their advent as a normal and desirable musical business opportunity, held back and let more enterprising teachers benefit by them? Now, of course, these teachers are taking up the Hammond, but they missed a big opportunity at the start.

"There is a great new cult growing up in music. The music teacher who knows his business and is not too 'snooty' to earn a fair legitimate living, and at the same time help his fellow man in getting more fun out of life, has all sorts of chances for continuous patronage. That patronage is stronger among those whose interest is keenest. The Etude has helped enormously in keeping up this interest. People want to know more and more about music. They get some of this information from their teachers, some from books, but the regular monthly visit of The Etude, which is admittedly the only magazine in its class, keeps thousands of these players on edge for new and delightful experiences.

An Inexhaustible Fount

"There is another thing about music. It is inexhaustible; one never tires of it, and there are endless paths for new investigations. It is like exploring a lovely garden and continually finding new and beautiful blossoms. There is nothing exactly like it in life. From a practical department store business attitude, this, and this only, explains why the stores have earned millions of dollars through music.

"Since the war began, the interest in music in the home is ever-increasing. Alas, we are hampered presently in getting some instruments, because of priorities. If we could get them right now, we could sell many times what we can obtain. But, as time flies (Continued on Page 300)

A \$50,000 Word

A TIMELY MESSAGE FOR READERS OF THE ETUDE

A GREAT American industrial corporation employed one of the noted Philadelphia lawyers to give it an opinion in a complicated legal matter which would decide for or against a certain policy. The lawyer stated that his fee would be \$50,000. After weeks of study, employing a large staff, he presented the decision in one word; "No." This one word, it is estimated, saved the corporation millions of dollars.

You are familiar with the report of government regulations in the matter of the limitation of paper supply for all kinds of printed material, newspapers, periodicals, everything. The Etude is anxious and glad to comply with this additional move toward Victory. We are sure that you also welcome the opportunity to help.

Our problem is to give our readers as much as possible within the necessary restrictions. War conditions already have reduced general advertising in art and professional home magazines many pages. This means that the reading text and the music of The Etude will not be reduced seriously, although the magazine, of course, will be slightly smaller in pages and lighter in weight.

To make up for this, an even more active effort will be made at this time to have the quality and appeal of the editorial contents of The Etude raised as much as possible.

We will want as many \$50,000 ideas as feasible and as few two-cent ideas as thinkable. An Etude reader in Winnipeg wrote, "The Etude seems just full of golden nuggets." This reminds us of Mr. Thomas A. Edison's reply when he was asked where he got his ideas. It was "An idea is like a gold nugget. The reason the miners find gold nuggets is that they never stop looking until they find them."

Time and again our readers have told us that one article, one paragraph, one idea, or one piece found in The Etude has influenced an entire career. The office of our Editor has for years received unending letters and personal visits from such readers, for which we are most grateful. Therefore with intensified effort, new writers, and new staff experts we can promise our readers that even with the paper shortages The Etude will "come up to the mark" more than ever in the sixty successful years.

The restorative and inspirational value of music and The Etude are needed now more than ever and we unite with our friends for the duration to make music of ever increasing value to our nation.

Not every word in The Etude for the duration will be "a \$50,000 word" by any means, but you can count upon an Etude of concentrated and unusual interest, irrespective of paper limitations.

A SHORT TIME AGO the writer was consulted by a radio announcer who complained that the quality of his voice was affected, but he also reasoned that the fault might rest with the technical engineer in the studio. An examination of his throat, together with a brief history of his habits, revealed that he had a penchant for hearty meals, and the technical engineer was blameless for the faulty transmission of his voice.

The human voice is a priceless gift of the Creator bestowed upon mankind, and it is a distinguishing feature from the lower forms of life. Artists who depend for a livelihood upon the proper use of the voice mechanism, know of the common sense care the singing or the speaking voice requires. Many causes operate to keep this mechanism out of alignment, of which the most frequent offender is injudicious eating.

Darrell was not alone in the opinion that the true index of a man's character could be found in his voice. The quality and quantity of food which one consumes can add to or detract from the quality of the voice, and the vast majority of singers and speakers recognize this to be a fact. It is food that can change a pleasant, vibrant voice into a harsh, rasping tone, resembling that of a huckster. Apart from this, over-eating and faulty digestion of food can cause many number of diseases, sinus disorders and other bodily discomforts. The radio artist with epicurean leanings may injure his vocal cords to the extent that his voice may assume the quality it had been put through a wash wringer. Only through proper and intelligent understanding of food consumption can the physical properties of voice be kept in true relationship. The intensity, pitch, color, timbre, and resonance comprise but a few of the physical properties of voice dynamics.

The Evil of Over-Eating

Experiments have shown that birds sing better and coo better on an empty stomach, and their call notes are clearer when they are hungry. Many a good artist has ruined a career by falling to the temptation of a few extra calories. Poets, speakers, singers, and radio artists who depend on a great deal of time to studying and improving their voices may give way to temptation by gorging themselves with good food, with disastrous effects. Enrico Caruso, a trencherman by habit, learned early in his career that too much food had a tendency to congest the upper air passages and muffle local quality. Word reigned Caruso when he was dining in a Naples restaurant that he was to take the role of *Pagliacci*, replacing a tenor who was suddenly taken ill. Here was a golden opportunity, but Caruso had just finished a gargantuan meal. The next day the critics dealt harshly with him, and remarked that his voice sounded like the bark of an auctioneer than a true artist. Caruso learned, much to his sorrow, that by over-feeding his stomach he had detracted from the richness of his voice. Most of the present day artists, such as Marian Anderson, Lily Pons, Nelson Eddy, Lawrence Tibbett, and many others refrain from food many hours before a performance. Voice quality, that elusive and intangible thing which makes one a success and another a failure, depends upon the precise amount of calories one ingests.

The theory that one must be born with a good voice is no longer tenable. It is now admitted that through physical and mental application, in which the proper living habits are enforced, the pleasant voice can be achieved to the fullest extent. The artist must observe a regime which

at first may be rigid, but once the proper food habits are established, it becomes a part of his routine. We have known singers who paid high prices for lessons, and who practiced long and hard, only to sacrifice by dining well but not wisely.

The intake of food depends upon bodily requirements. This poses a question of how much an individual requires to carry on his daily duties. Age, height, and the activity of an individual are the determining factors which govern the quantity of food required. The modern tendency has shown that the underweight artist can sustain a note much longer than the fellow who breathes heavily and belabors his notes. No longer do we select singers for Wagnerian opera roles who are over-weight.

The other day a singer came before a local Draft Board pleading that he was allergic to certain foods, which would find a vulnerable spot in his voice, and ruin his career. The members of the Board listened sympathetically, but there was nothing in the rules and regulations to order him. And so we find that some people have an allergy to certain classes of food. In these cases, the individual furnishes the yardstick of what he can eat with impunity and what he cannot. The writer knows an attorney whose limp quality of voice was a feature of his court pleadings. One evening he dined out and became an allergic casualty. Some of the food of which he partook ruined his voice to the extent that he was forced to ask for a postponement of his case rather than risk the unfavorable effects of a foghorn voice.

The Unbalanced Diet

Too many of us indulge in starchy foods, known as carbohydrates. Potato and bread eaters are always hungry because the diet is unbalanced, and they are referred to as sub-standard feeders. It is true starchy foods create heat and energy, but must be taken in conjunction with protein foods, such as meats. Spicy foods, peppers, vinegars, mustards very often create spurious appetites, which lead one to consume

Spare the Calories and Save the Voice

by Leon Felderman, M. D.

"The voice so sweet, the words so fair,
As some soft chime had stroked the air."

—Ben Jonson

more food than bodily needs require. There is a story about a contemporary artist who had a rôle with the Metropolitan Opera Company in New York, who confessed his fondness for popcorn and peanuts which always robbed him of the "velvet" in his voice.

There exists an interlocking directorate among the vitamins, so the allergies to one group draw their sustenance from other food divisions. The anti-scorbutic vitamin—or Vitamin C—has ingredients which will reward the habitual user. Among the chief sources are orange, lemon, tomato, pineapple, grapefruit, and raw cabbage juices, watercress, fresh fruits and vegetables. The Committee on Food and Nutrition, National Research Council, recommends of this vitamin a minimum of thirty milligrams per day for infants; older children and adults in proportion, up to two hundred milligrams per day, depending on the existing deficiency. A sufficient amount of juice in our daily diet will prevent such unpleasant conditions as scurvy, pyorrhea, bleeding gums and similar infections. Vitamin C can be depended upon to improve and maintain the normal tone of the lining of the upper air passages and digestive tract.

The "Sunshine" Vitamin

With scientific investigation about the vitamins being unrelentingly pursued, it is admitted that each one of them plays a vital rôle in the biological scale of nutrition. Vitamin C has been called the "sunshine" vitamin, and its scarcity in the food of children is evidenced by rickets, bone deformities; and it is responsible for fractured bones healing slowly. While Vitamin D can hardly be individualized in foods, ten forms have been already submitted to the National Research Council, of which two are recognized—activated ergosterol and activated 7-dehydrocholesterol. There are many trade names for Vitamin D products, and the housewife will do well to familiarize herself with the labels and rely less on the claims of her well-intended friends and neighbors.

In the family of D vitamins, fish oils comprise the largest source of supply. Our grandmothers were guided by the swollen wrists, knees or ankles, or the beading of the ribs (rachitic rosary) to detect in children early signs of softening of the bony framework. (Continued on Page 198)

VOICE

"FORWARD MARCH WITH MUSIC"

Nazi Perversion of the Ideals of the Great German Masters

by Paul Nettl

Dr. Paul Nettl, now a member of the Faculty of the Westminster Choir College, at Princeton, New Jersey, is a noted Czech-Slovak musicologist and the author of many widely recognized books. Dr. Nettl gives conclusive evidence of the ridiculous attitudes of the Hitler government in trying to convince the world that the great German idealists of yesteryear supported in anticipation the Nazi theories in spirit in their works. Nothing could be further from the real facts.

—EUROPEAN NOTE.

IN THE TOTALITARIAN STATE, particularly at a time of total war, art is important only in that it furthers the purposes of the state, and a part of the output of great writers and musicians who are considered politically acceptable to the Third Reich must, like an atheist's interpretation of the Bible, be re-interpreted to the German people. To-day in Germany Goethe's "Faust" is expurgated, the great dramas of Schiller, "The Robbers" and "Don Carlos" and "Wallenstein" are neglected in the repertoire of the theater. The great German poets and musicians such as Goethe, Schiller, Lessing, Haydn, Mozart and Beethoven, lived at a time when the intellectual leaders of the German lands were strongly influenced by the ideals of English liberalism and the French Revolution.

At that time in Germany, too, there was enthusiasm for the ideals of the western world and freedom, equality, fraternity and humanity were the highest goals of German intellectual heroes. Thus in a book of quotations of the aging, deaf Beethoven, the following sentence was found as part of the conversation with the Austrian poet Grillparzer: "One must go to North America to give free rein to one's ideas." Democracy and freedom as conceived by America, were the ideals of Beethoven, and it is not surprising, since his thoughts were there, that he used the first opportunity he found to get in contact with North America. He found this opportunity in a commission by the Boston Handel and Haydn Society to write an oratorio. When the news of Wellington's victory in Spain reached Vienna in 1830, he set to work on his "Battle Symphony," 1830, he set to work on his "Battle Symphony," in his diary he noted with characteristic fervor: "I must show the world that 'God Save the King' has brought us blessings."

A Strange Omission

Every single note of Mozart and of Beethoven was born from the spirit of German idealism. Every attempt of the National Socialists to interpret their classical music as that expression

of the German spirit which the Hitlerites represent, must fall dismally. Recently, when the Nazi youth leader Baldur von Schirach presented Mozart to the youth of Germany as an ideal, it was incomprehensible to us. Mozart, the herald of love, happiness, this singer of humanity and brotherhood—a model for the Nazis? This deeply religious musician who in his "Requiem" understood how to picture to the terrestrial sinners so vividly the punishments of hell—he an intellectual ancestor of the Nazis?

Mozart's Creed

When one examines the works of Mozart there are few compositions which could possibly be suitable for the purposes of a Nazi educator. In the first place, all of Mozart's sacred music would have to go by the board, for no real National Socialist could listen to words and notes praising a God of love and fraternal feeling, a God embodying the highest form of humanity. A Gestapo official who had just condemned an innocent hostage to death would be inconsistent if he paid any attention to the words of Mozart's "Requiem": "Quid sum miser tum dicturus, quem petronem rogaris?" ("What shall I say at the great judgment seat and who will be my advocate?"). The vision of the last judgment which Mozart experienced a few hours before his death, this tragic expression of humility and weakness expressed in the cosmic strains of the "Dies Irae"—what a contrast to the philosophical concepts of a Nazi, who preaches the superiority of his own race and the annihilation or enslavement of all other peoples! Surely all these basic tenets of mercy and forgiveness and purification, all found in Christian teaching, as reflected by Mozart in his religious music, above all in his "Requiem," are not suitable for Nazi ears.

And now Beethoven—this most tragic figure in all musical history. His religious convictions were free of any narrowness. For him there was only a God and Creator, who showed mercy to even the lowest of Christians, and therefore

must show mercy to the tortured body and mind haunted by unaided sorrow. This greatest of all musicians found himself punished by Providence as no other mortal. Creator of the greatest music, he was stricken with incurable deafness so that he could not hear his own music or direct it. Beethoven composed for mankind, but had to remain outside of the circle of those who could listen to the living tones of his own creation. And yet in the face of this misfortune he was able to write to his pupil, the Archduke Rudolph, in 1817: "God will surely hear my prayer and free me once again from so much discomfort, since from childhood on I have served him trustfully and done good where I could. And so I trust alone in Him and hope the All-Highest will not let me perish in all my woes." At another time, in 1818, he wrote in his diary, "God, my Refuge, my Rock, my Everything, Thou seest what is within me and knowest how it pains me to hurt anyone. . . . O hear, Thou eternally unspeakable One, hear me. . . ."

The "Missa Solemnis" is the highest musical expression of these thoughts. Here is the cry to God, increased a thousand-fold in the *Miserere*. It is as if Beethoven was struggling with his God as did Jacob with the Angel. As the choir sings in *Exultate* the heavenly host itself seems to be singing along with it. The *Credo in Unum Deum* is not servile, but proud and confident, a ringing confession. In the *Dona Nobis Pacem* he states that he knows that he, too, is saved; God will give him peace, God the All-wise and All-kind, for peace is His. This is the music of a real Christian. Such music could only express Christian ideas. The National Socialists in claiming Beethoven for their own certainly cannot believe that, were he alive to-day, he would disown this Christianity as effete, or the religion of the unfit.

How nimble-witted one must be in order to fit classical music into the concepts of the Third Reich can be seen in the Nazi musical education, who makes of the "Eroica" an Adolph Hitler symphony. In one of his essays he explains that the hero whom Beethoven wished to represent in his symphony was none other than the leader of the German people, Adolph Hitler, and this spite of the fact that Beethoven wrote the symphony originally for Napoleon Bonaparte, but tore the dedication sheet to pieces when he learned that Napoleon had had himself declared emperor. In other words, Beethoven expressed just the opposite of that which the Nazis claim he did. Beethoven hated tyranny and even criticized his ideal political hero for being a little bit too servile to the politically great of the world.

Brotherhood and humanity are the leit motifs of the classical composers and they are the foundations of German classical music. Mozart is a good example. The visible expression of his Masonic lodge was his entrance into the fact which National Socialist musicologists like Ludendorff, wife of General Ludendorff, and an her books to falsify one of Mozart's letters in order to make the world believe that Mozart was persecuted by his lodge brothers, and finally was killed by them before his talents had reached their full fruition. The same fate was ascribed to Schiller, Lessing and Schubert, even though the latter was her of the lodge. But Mozart was a zealous member of the lodge, and among some of his best and There was, for example, his very lodge brothers, whom he regularly addressed in his letters as: "Lieber Ordensbruder." (Continued on Page 300)

"FORWARD MARCH WITH MUSIC"

"Messiah" According to Handel

by A. Hargreaves Ashworth

Handel's "Messiah" celebrated its two hundredth birthday last April 13th. The following excellent article by an English writer claims that during these two hundred years the work has been so rearranged that it is now only a "patchwork disguise" of the original.—*ESOTERIC NEWS.*

WHEN WE REFER to the "Messiah" more precisely as Handel's "Messiah" we are subconsciously reminding ourselves that the work was originally Handel's. For the work as Handel conceived it has been lost to hearing for over one hundred-and-fifty years; and what we know as "Messiah" is an accumulation of misconception, corrupt tradition, vulgar emendation and unthinking repetition, lying like rubble over the original music. Handel was as grossly misrepresented in the nineteenth century as Shakespeare was in the eighteenth; equally at the mercy of any pendant or of any scenario who was out to go one better than another; and as regards public music, we still live in the nineteenth century. Even Proust's reasonably accurate edition of the work, now accepted in England as the authorized version, is a compromise between truth and usage. But thanks to the publication, some fifty years ago, of the German Handel Society's photographic facsimile of Handel's autograph score, we may at least see the music as it issued from the composer's pen; and by collating this experience with certain facts as to the performances directed by Handel himself, we may arrive at the truth about "Messiah."

From the Autograph Score

The autograph score reproduced by the Handel-Gesellschaft, which came into the possession of George III about 1780, contains the entire work as written for the first performance in Dublin, along with three later additions or alterations. In the library of Buckingham Palace there is also a volume of manuscript containing miscellaneous movements—afterthoughts. Further information is found in some separate leaves in the Fitzwilliam Museum; and there is a conducting score, into which Handel inserted a number of movements, mostly transpositions of the original pieces for singers in subsequent performances, which at one time belonged to Sir Frederick George Ouseley, the composer to the bassoons, bequeathed by Proust in preparing his edition; and accounts for a later performance at the Hospital mention horns, though no parts for these have been discovered there.

From the facsimile score we may infer ourselves as to the original conception of the work,

its system of accompaniment, the allocation of solos, and the composer's directions as to expression. The manuscript was carefully dated at each stage of its progress. It is headed "Messiah. An Oratorio. Part the First," and at the bottom of the front page the composer's monogram attests the statement that it was taken in hand (*angefangen*) on August 22nd, 1741. The chorus headed "His Yoke is Easy" (*sic*) is dated at the close of August 22nd, the next page announcing the second part, which concludes with the "Hallelujah," dated September 6, 1741. And below the "Amen Chorus" is inscribed "First dell' Oratorio, G. F. Handel, September 12, 1741," with a further entry stating it was filled in (*ausgefüllt*) on the 14th.

Handel's Notations

The dates in the score show that "Messiah" was written in twenty-four days: the first part in the treble clef, one in the alto, one in the bass, and no instruments are named until the first chorus, where we find the slaves labelled as follows: V. 1, V. 2, viol. s.a.s.b., and a bass line which remains unspecified. The allocation of solos is reduced from the clefs used, the C clef in its varied positions doing duty for soprano, alto or tenor. Names of singers, pencilled in,

sometimes corroborate, but sometimes denote altered intentions. The number and sequence of items in the original score is substantially the same as in the version now in general use. The first impression derived from the perusal of Handel's score is the simplicity of the texture; the second, its variety within a rationally organized scheme,—a variety which, to my mind, is in the long run less conducive to monotony than the more elaborate colour scheme of Bach's "Passion according to St. Matthew."

Unusual Scoring

The early recitatives, we find, are accompanied (presumably by strings, the unmentioned oboes and bassoons being reserved for choral numbers). "But who may abide" is the first of a number of solos with a figured bass alone, the first alto recitative ("Behold, a virgin") being another case in point. In the succeeding air ("O, thou that tellest") the score grows to three staves, including a line of obbligato labelled "V. unis." The bass recitative, "For behold, darkness," is accompanied and has figured bass; the subsequent air ("The people that walked") having a slightly stronger obbligato line of "V. unis. e viola." We note in passing that Handel was careful to stipulate *forte* or *piano* where he felt he wanted them; and to do so fairly frequently, on the top line of the score.

The little introduction. (Continued on Page 198)



A RARE PORTRAIT OF HANDEL

A wonderful portrait of Handel, which was discovered partly buried under lumber in an old stable, where it had been hidden in dust for more than a hundred years. The picture was brought to light by Mr. Sydney Hand of Grafton Street, London, West, England, in whose possession it now is. The portrait was done in 1740 by the Scottish artist, Allan Ramsay, and is believed to be the best picture of the musician in existence. Although Handel is represented five times in the British National Portrait Gallery, this discovered painting is the best of them all in aesthetic value, since it represents Handel at the height of his power.

ORGAN

"FORWARD MARCH WITH MUSIC"

WHEN THE MUSIC SCHOOL administrator examines existing policies and practices in music education he is apt to despair of finding much unanimity. If he is fired with a zeal to coordinate the planning and content of curricula in teacher training he perhaps will conclude prematurely that he can only bring "organized chaos out of regimented confusion." Conditions are not uniform in all parts of the country; emergencies and general over-all policies weight decisions. Our field, as well as others, must be constantly alert to the changing educational scene and provide accordingly if music is to survive in our schools. Music educators, at least are not static, nor are they afraid to pioneer.

Investigation reveals the following as a fair survey of current policies and course content, together with the opinions of our leading music education administrators.

Course of Study—General Supervision: No agreement is reached as to the required non-music courses, or the ratio of music education to other music courses. A five-year course leading to the master's degree is preferred to the five-year undergraduate course, although there is definite pressure for the latter from some sources.

As to subjects requiring the most emphasis—supervision, administration and musicianship rate highest. Tests and measurements, composition, counterpoint and psychology of music are placed among the electives for undergraduates.

Graduate Courses: A large majority believe in flexible requirements for graduates, to meet individual needs. Many hold that musicianship too often is sacrificed because of an overload of general education requirements. There is no agreement as to whether graduate students should be held strictly to the making up of all undergraduate deficiencies without credit, though there is a tendency toward leniency in the case of students with marked ability.

Many are not satisfied with the thesis requirement, and are inclined toward the elimination of the thesis in favor of extra applied music. None favor more than one year for the master's degree.

Applied Music: The bulk of the institutions questioned are in favor of a uniform fee for all applied music. One year each of violin, violoncello, clarinet, and cornet should be required for the general music education major, plus varying amounts of instruction in all visor, plus varying amounts of the instrumental supervisor. Pedagogy courses in voice, piano, string and wind instruments are favored by several leading institutions, implemented by selected high

Present Trends in the Training of School Music Teachers

by David Mattern

David Mattern, Professor of Music Education at the University of Michigan, is recognized as one of the nation's outstanding music educators. For two years Professor Mattern was Chairman of the Teachers Training Committee of the Music Educators National Conference. Professor Mattern's survey is of unusual interest and is timely. Due to present conditions, the music teachers training programs as conducted in the various educational institutions of the country are certain to undergo numerous changes.

This article is intended to acquaint our readers with the results of the poll as conducted by Professor Mattern, and to present some viewpoints for the program of the future.—Eunora's Note.

school students who receive instruction of a clinical nature without charge.

Directed Teaching: All urge that definitely high standards must be met before a student is admitted to directed teaching. The observation period recommended varies from four weeks to one and one-half years. Weekly or bi-weekly individual conferences supplement supervision by the critic teacher. A wide variation of from forty minutes to five hours per week per semester hour's credit for directed teaching courses is reported. The majority require six semesters.

Student teaching is assigned to both juniors and seniors in many schools, and to seniors only in others. Many are in favor of requiring that a student continue his student teaching until fully satisfactory results are obtained, though they recognize the obvious difficulties in administering such a schedule. Opinion is again divided as to whether methods courses should precede

or parallel supervised teaching. All unite in requiring practice teachers to study the individual differences and physical characteristics of their pupils through histories and testing. More intelligent attention should be given the "forgotten child"—the one with superior talent. Close association is encouraged through frequent roundtable discussions led by the students themselves. Techniques of expert teachers of non-music subjects should be observed as often as possible. A superior course in educational psychology is an obvious necessity. A period of internship after graduation, and before recommendation for certification is given a qualified voice of approval. This is difficult to administer, but is persistently attempted in some institutions. A planned check-state is attempted by some state institutions.

Some of our most learned music educators recognize the increasing importance of the non-music minor subjects in getting started in the teaching profession, but hold that prospective teachers should keep their eyes upon the ultimate goal of full-time music teaching, and not dilute their program with too much emphasis upon ship and teaching skills. However, a large number believe that general culture courses in the first two years contribute greatly to the eventual success of the teacher. English is held to be the most necessary course. Speech has many admirers and is highly recommended.

Methods: That music methods should be concurrently with observation and demonstration is generally conceded. However, the attempt to give an intensified course in one semester, which correlates methods and directed teaching at all grade levels, is decidedly on the defensive. Some schools are pioneering in this direction, but will probably increase the course of study from one semester to one year. Many schools confess that most methods courses contain much repetition and over-lapping of material. Several doubt that book reports are worth the emphasis given to them.

(Continued on Page 302)



DAVID MATTERN

tering such a schedule. Opinion is again divided as to whether methods courses should precede

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

In the February issue of THE EXTRE DR. Andersen presented an article on the subject of arranging music for the school band. In this issue Dr. Andersen's article deals chiefly with the problems of writing for the instruments of the percussion section. The importance of this section is frequently underestimated and in many band compositions and arrangements the percussion parts are poorly conceived and edited.

This article should prove to be especially interesting to the arranger who has had limited experience in dealing with the percussion section of the band.—EDWARD'S NOTE.

IN A FORMER ARTICLE the grouping of various choirs of the band ensemble was taken into consideration. In this discussion attention is given to the percussion group which is vitally important in band music, especially in marches, and arrangements of popular music, wherein rhythmic strength and variety are essential to the spirit of the music.

The percussions are the stimulators of the band, sharply marking and emphasizing the rhythmic pulsations and adding zest and vigor to the ensemble.

Our first consideration is the symphonic group, the drums without definite pitch:

Side drum or snare drum
Bass drum
Indian drum
Chinese drum
Tabor
Tambourine

Special effects

The Side Drum or Snare Drum is the mainstay of the group and its almost constant companion, the Bass Drum, is a close second in importance. These two members usually are written on one staff, although, occasionally we find them notated each on a single line.

Ex. 1
Side Drum
Bass Drum



In scoring for the drums be sure to follow the rhythmic pattern of the music, especially in marches where these instruments play such an important part. The drum roll is indicated by a tremolo sign such as is used for stringed instruments:

Ex. 2



The trill (tr.) is rarely used to indicate a roll for the drum in band music. Trills in the band are used only for the tambourine or the triangle. It will be noted that the word "sacca" is used in the above example. This indicates a very short, snappy drum stroke, usually following a roll.

Do not be surprised if instruments are used to the performer. He will greatly appreciate this aid to interpretation.

The special effect instruments should be employed with discreet imagination, as when

overdone, they lose the intended desired effects. The Chinese Drum and Tabor (a tambourine without jingles) are played with the fingers unless otherwise indicated, the tambourine with the fingers and by shaking the instrument. The music for these instruments may be scored on a single line or upon a regular staff. Being high pitched the G clef may be used. By rubbing the thumb around the vellum of the tambourine, a thumb roll is produced. The trill is produced by shaking the instrument, thus causing the jingles to rattle. Regular strokes are produced by the knuckles striking the batter head.

Tuned Percussions

The only tuned drums are the timpani or kettle drums. These are two in number for the concert band and usually are tuned tonic and dominant. The timpani used in most bands, called the small and large drums, have a range which includes the scope of the bass clef. If the key is F major, the drums would be tuned C and F. In the large drum tuned to C and the small one to F. These two notes should never be played when they are extraneous to the harmony used. That is, if these two tones are not found in the chords being played, the timpani should not be used. These drums are especially effective in cadences where the roll or trill may be used for a sonorous climax. Otherwise, it follows the regular pulsations of the music. The tuning is indicated at the beginning of the piece by the use of capital letters or by writing a small clef showing the tones to be used, thus:

Ex. 3



In retuning the drums for a different key, the performer must have ample time to change. In quick tempo at least eight or ten measures are necessary for each note to be retuned, and the changes should be indicated in the score by informing the drummer which notes are to be changed. C to B-flat, if to a nearby key, or if both require retuning, F to E-flat—G to B-flat. Dynamic indications must be accurate and well-studied in order to obtain the best results.

The Metallic Percussions

The triangle
The cymbals

The tam-tam, or gong

The triangle only occasionally is used in band music, a few soft strokes against the horizontal

bar being very effective in light music. Constant use of the triangle is tiresome, but an occasional short trill may be pleasant in the right spot. This is done by stroking across the upper angle with the metallic beater, scored on one line or on a staff.

The cymbals are virtually indispensable in band marches. They emphasize the rhythmic impulses and add zest to the tonal body. When possible, they should be played by holding one in each hand using one up and one down stroke. If the bass drum player doubles in cymbals, one cymbal is attached to the top of the drum and the other is held in the left hand, the right hand being used for the bass drum strokes. This may be scored on a single line or staff or indicated on the bass drum staff, thus:



The tam-tam, or gong, is the most awkward member of the metallic family of percussions. It is used very rarely and then only for a few blatant strokes. This large inverted brass or bronze pan is suspended from the left hand and stroked with a felt stick. The single stroke is most often used, but a terrific din may be produced through the roll, the vibrations overlapping with each stroke and causing a bedlam of sound. This instrument is used only for music of a weird or bizarre nature. It is scored on a single line or on a regular staff with full instructions as to what is expected.

Other Percussions

The Castanets
The Bells
The Celesta
Tubular Bells
The Xylophone

The real Spanish castanets are not easy to play, requiring a special technical proficiency on the part of the player, and are more suited for the dancer than the instrumentalist. The castanets used in band or orchestra are mechanical clappers attached to a handle and shaken by the performer. These clappers are used to mark the rhythm in such compositions as the bolero, fandango, jota, or seguidilla, notated on one line in the exact rhythm required.

The bells are being used quite frequently by the marching band. This type of instrument of steel bars is in the shape of a lyre mounted on a stick-support held in the left hand and is played with a hard rubber mallet in the right hand. The chromatic bells are (Continued on Page 203)

BAND and ORCHESTRA
Edited by William O. Revelli

"FORWARD MARCH WITH MUSIC"

THE NUMBER OF MUSICIANS coming from universities or conservatories yearly, equipped with degrees, who yet are unable to read fluently a page of moderately difficult music, is a matter of common caustic comment. They have gone through the strenuous studies and grueling examinations required for their master of music degrees, but they have not been taught to read music. They have memorized Bach, Beethoven, Brahms, and Stravinsky; they have been taught to compose, and harmonize, and orchestrate; but they have not been taught to read music. In their turn these men and women go out as music teachers and neglect the immeasurable importance of the ability to read music.

We do not memorize all we read of Emerson and the other

great writers. We read the works of these masters of literature for the pleasure of it, and absorb their vital messages through this reading. We memorize only those words which please us most. We cannot expect to memorize the entire music literature; therefore we must read much of it, as we read a new novel, a new poem, or a new history.

Let us not forget that the ability to read music is that magic key which opens the enchanted world of ensemble playing; which is, without doubt, the greatest joy of musicians, professional and amateur. Were this not true, why else would hard-worked orchestra players, or tired business men, or nerve-worn scientists gather, after a day's toil, to read music together?

With a view to promoting wider activity in training in sight reading, we solicited the opinions of many famous musicians. They kindly consented to permit us to quote their replies, which are sufficiently diverse to make delightful reading.

Dr. Walter Damrosch, whose unique place in the world of music needs no word of explanation, states:

"Sight reading is a necessary part of music education because it enables the student to obtain a wider acquaintance with music literature. The rudiments for sight reading can be taught, but facility will come only through constant application. Natural endowments are, of course, helpful, but supervision by a competent musician is desirable at first, in order to insure correct reading."

Miss Sara Compinsky, pianist of the internationally known Compinsky Trio, gives the following detailed account of her teaching of sight reading, because her pupils all are of necessity readers, and the Trio itself has done breath-taking readings of some "unbelievable" modern works. She remarks: "At least one-third of each day's practicing should be devoted to reading."

Note, please, "each day's practicing," not lesson, and so, evidently she intends to supply her pupils with reading material for homework as well as for lessons with the teacher.

Again: "For every lesson I check by reading, to see if my student is adopting the correct procedure."

And here she stresses an important point: "All reading material must be several grades easier

This Question of Sight Reading Music

by Jane Kerley

than the student's technical ability. Both hands must be used simultaneously at the very beginning, at a sufficiently slow tempo to enable the pupil's eye to see at least two notes ahead. Prepare the fingers and fingering of both hands, and only when all is set, play both hands, and then proceed to look at the next two notes. When this has become simple to the pupil, use the same procedure with four notes ahead, then with a measure, two measures, a whole line; each time waiting for the eye to assimilate the music before playing."

"When a pupil has become so proficient as to read a whole line, by the method of pause—look—play, then, for the first time he tastes the joy of ensemble playing: four hands at the piano with another pupil, or with another instrument, or as accompanist to a singer.

"At this stage he must cease being a soloist and become conscious of another musical voice. He is no longer permitted to 'stop—look—play'; he now learns to blend his rhythm with another's rhythm, and he plays as many notes as he can see, and lets the rest go by the board, without stopping; always listening to the other instrument. He feels the count inwardly and also hears what the other voice is doing with the rhythm.

"At first all this, like the elementary work is done with simple and slow music. Little by little the difficulties and tempi increase, until—there is a music reader."

Mr. Louis Compinsky (Papa Compinsky) was the first teacher of all three members of the Trio. He says: "One must read music as fluently as words." I asked him advice on how to teach sight reading, and his answer is so simple as to be almost amusing. He persists that it requires "reading, then reading, and more reading" to make a reader: "Nothing else will do!"

Here are the replies of Mr. George Gartian, Superintendent of Music in the High Schools of New York City, to questions on this subject:

Question: Do you think music sight reading necessary?

Answer: "Yes—for all musicians."

Question: Why?

Answer: "Because without ability to read, a musician is handicapped in whatever direction he turns."

Question: Can facility in reading music be taught?

Answer: "Yes."

Question: Have you any suggestion to make as to what method of teaching gives best results in reading music?

Answer: "No, any direct answer would be controversial."

Question: Are natural endowments such as rapid eyes, mobile fingers, good coordination, more important than correct teaching in establishing facility in reading music?

Answer: "They are helpful and important to any student."

Dr. Willem van de Walle, Director of Music, Louisiana State University, formerly of Teachers College, Columbia University, gives his answers to these questions:

Question: Do you think music sight reading necessary?

Answer: "Necessary for professionals; desirable for amateurs, but not essential, depending upon the case."

Question: Why?

Answer: "To afford opportunity to make a reading acquaintance with music having to go through the time-consuming ordeal of extended practice in order to obtain an impression of the music at hand. Secondly, to facilitate ensemble work."

Question: Can facility in reading music be taught?

Answer: "Yes."

Question: Have you any suggestion to make as to what method of teaching gives best results in reading music?

Answer: "As far as my own experience goes, one of the methods I recommend is to give the pupil music to read which lies within his technical range of comprehension and execution; a great deal of music, without affording him an opportunity to practice it. This repertoire may be extended to the upper range of his technical ability, but should not go beyond it, so that he will not resort to 'faking.'"

Question: Are natural endowments, such as rapid eyes, mobile fingers, good coordination, more important than correct teaching in establishing facility in reading music?

Answer: "Without the discipline of habits of accurate concentration, an expression of the musical text as inculcated by precise teaching, a good coordination may become detriments and again lead to 'faking,' and the more the natural endowment, the more precise teaching will count."

Mrs. Fanny Ross Henbest, a piano teacher of Washington, D. C., has this to say on this subject: "It is not possible for me to concede that sight reading can be taught. However, it can be in the individual, this equipment referring chiefly to coordination and tactile sense. A quick eye—good coordination—and good tactile sense spell a good reader. A defect in any one of these requires much help."

On the subject of "stop—look—play" Mrs. Henbest expresses this view:

"Having to stop ruins the sense of any rhythm, and music should be read with due regard to punctuation, just as literature is read; but a non-stop goal in mind usually creates tension. I urge its abandonment in favor of the same viewpoint one has in reading. (Continued on Page 211)

The Violinist in Army Life

How He Can Make the Most of His Talent

by Harold Berkley

"**S**HOULD I TRY to keep up my violin playing while I am in the Army, and, if I do, will it be an asset to me?" This question is being asked by many hundreds of violinists now in service, and by as many more who are awaiting induction. And the answer is an emphatic "Yes."

If the violinist considers the possibilities open to him as a musician in the Army, as well as the means whereby technical facility may be retained, he will readily understand why his question can be answered so strongly in the affirmative.

In all camps and training centers there is a constant demand for good music, and the violinist of ability will always find an interested audience. He will be asked to play at concerts arranged by the camp Recreational Director, on the radio, and at church services. If, as is often the case, the camp is located near a large town, he will find the local musicians eager to welcome him for chamber music or benefit performances—even for professional engagements. These experiences can be invaluable to the ambitious student who was on the threshold of professional life before he entered the Army. Several of the writer's advanced pupils, now in training, have become so popular in nearby towns that they are actually planning to begin their professional life in these towns after the war, with good expectations of success. Before the violinist joins the Army, however, he should think carefully of the means by which his musical talents can best be put to use.

A Healthy Outlook

The first and most important thing to be decided is the player's state of mind. If he goes into service harboring a feeling of resentment, looking back to his civilian life and dreaming of what he might be doing, the opportunity to make something of his music will be limited. If, however, a keen interest is taken in all that pertains to his training, and all assignments are carried out with spirit and alacrity—whether it be servicing an airplane engine or peeling potatoes—the musician will find that Army life will broaden his mental horizon and improve his physical health—with a consequent improvement of his violin playing. Furthermore, if he makes of his violin playing a place to practice and by putting himself in touch with other music-minded trainees. The second thing that must be decided is what music the player will want to have available. Obviously he can take very little with him to

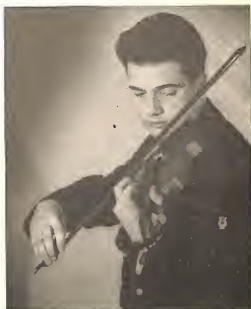
camp; therefore it must be selected with the greatest care. Ten or a dozen short pieces should be set aside for use in camp concerts or in church. Violinists already in the Army have found that such pieces as the *Serenade* and *Ave Maria* of Schubert, the *Nigun* of Ernest Bloch, the *Liebesfreud* and *Le Gitan* of Kreisler, the *Gipsy Dances* of Naches and the *Zigeunerweisen* of Sarasate are always enthusiastically received. In choosing a list of pieces, the violinist should also bear in mind that the things he most enjoys playing will probably give the most enjoyment to his listeners. One concerto should be included—to be learned, no matter how long it may take, for the player's own personal satisfaction.

Finally, four or five volumes of technical material must be on hand. The Rode "Caprices" should certainly be among these, as no better studies exist for developing and maintaining coordination between the right and left hands. The "Études" of Jakob Dont, Op. 35, also are an inexhaustible store of essential practice material. Many violinists have found the third and fourth parts of Sevcik's Op. 1 invaluable to them when their practice time was limited, and these books may well be added to the list. The Paganini "Caprices" should certainly be included by violinists technically advanced enough to study them. This list of music will take up very little space, and may be looked upon as a minimum, to which the player can add a few other favorite selections.

Before leaving home, the player should see that his violin is put in first-class shape by a good repair man, and that his bows are newly rehaired. He should also be supplied with extra strings and a spare bridge. The violin and the music should then be well and carefully packed, so that they may be shipped to his permanent training center upon his arrival there—during his basic training he will almost certainly have neither time nor energy for violin practice!

VIOLIN

Edited by Robert Braine



OSCAR SHUMSKY
Mr. Shumsky, Philadelphia-born pupil of the late Leopold Auer, recently appeared in his naval uniform as soloist with the Philadelphia Orchestra, attracting wide attention.

put up with considerable inconvenience.

In the meantime, a schedule of practicing should be carefully planned. Knowing that spare time will be limited, the violinist must plan how to arrange his practice periods to the best advantage. It is a good idea to map out a schedule of work for a two-weeks period, adhering to it closely; then, at the end of that time to plan for the next two weeks a schedule that has technical demands somewhat different from the first one. For example, if the eighth and twenty-third Caprices of Rode are chosen for the first two-weeks period, it would be well, for the next two weeks, to work on the thirteenth Caprice of Rode and the seventeenth Étude of Dont (the *Arpeggio shifting study*). When selecting two études which are to be studied simultaneously, the player should always see that they are quite different in their technical requirements.

The plan of each day's practice is important, if the utmost value is to be obtained from the time available. The violinist in the Army can usually count on having (Continued on Page 200)

Training the Hands for Piano Playing

by Florence Leonard

WHAT IS MY HAND LIKE? Has it any particular faults or weaknesses? Any advantages? How can I correct the faults? Further, what type of technic is natural to it? Can I develop the two preferable kinds of technic, and in what way?

Any student, who is keen in observing with ear and eye the famous pianists, associates certain effects of tone with the way the hands are used. He studies also the build and the construction of the hand, which, in many cases, determine the type of technic, the way of producing tone.

Three Types of Technic

There are, generally speaking, three types of technic which are displayed by the prominent artists. Some artists confine themselves chiefly or wholly to one type; others use varying combinations. The latter are the colorists.

The three types are: 1. pressure playing, where the fingers are in contact with the key as the tone is made; 2. percussion playing, in which the tone is made by striking the key with finger,

hand, or arm, and with tension (which is often extreme); 3. playing with a more singing tone, more sonority, the type which results from a more relaxed condition of the arm (and often the hand), whether or not the fingers are in contact with the keys. The action of the fingers, if not in contact, is not a lift and stroke, in a tightly curved position, but a loose, free fling, sometimes made very close to the keys, sometimes from a higher position.

The inexperienced observer cannot always detect the conditions of the last type, for some players use more relaxation at one moment, and even over-tension at another. But the ear should assist the listener. For if the tone is wiry, percussive, forced, then extreme tension is surely present.

Hands of Prominent Artists

It is easy to recall at once several types of hands of players often before the public. There is one slender but muscular hand which prefers pressure playing; another slender and muscular one which goes to extremes in striking or percussive technic; a third, less slender but not of a massive type, which uses much relaxation alternating with tension. There is a broad and long, well-cushioned hand, which can use either pressure or more relaxed technic, but which, of late, has inclined toward percussion; another, smaller hand of similar build, which always prefers the colder tone of percussive playing. Among the women pianists is one in particular whose hand, though not large, has a wide stretch, and with its well-padded fingers and well-considered relaxation, achieves tones both loud and sonorous, but never harsh.

Different Kinds of Hands

The student will realize that the proportions of the hand are important for him. If the hand and fingers are extremely long and narrow, and tightly bound in muscles or by the skin, that hand is not "a piano hand." A thumb or fifth finger can cause difficulties by being too long in proportion to the other fingers. The slender, delicate hand needs one kind of treatment; the solid, muscular one, another. The loose-jointed hand has its own difficulties, but the tightly bound, stocky hand will often seem to its owner hopeless. A generally well-proportioned hand, whose fingers are not too long in relation to the middle-hand (metacarpus) is much to be desired. The long hand, however, and the short-fingered, broad hand, when well-proportioned are both good piano hands. Each has its own particular preferences and style. The student may well make a study of various hands.

Needs of the Fingers

Whatever type of hand the player has, he must develop a free movement of the fingers in the knuckles, a movement without constraint, without undue muscular exertion. He must also make sure that the fingers "stand" securely, without breaking at any joint, so that they transmit power to the keys; he must also develop his span, but with care, lest he overstrain the muscles. This is most important, for it is easy to injure the muscles of the fingers.



FIGURE 3



FIGURE 4



FIGURE 5

Arm Training

While this development proceeds, or even before it begins, the arm must be taught to relax and assist. To say "relax" is not sufficient. To learn and feel the conditions in wrist, elbow, shoulder and in the muscles which control them, and to know how to apply these conditions is another matter and requires time and mental effort. Many players talk of relaxation but use it little. Too much relaxation, however, is as faulty as too little.

Conditions to Study

These arm conditions, so important to the hand—relaxed arm or controlled arm, which do I need and why? And with the fingers—relaxed, free movement or controlled movement, which do I need and why? What are they?

To study finger movements, try the following

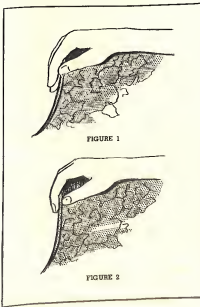


FIGURE 1

FIGURE 2

The Doctor as Musician

by Edward Podolsky, M.D.

APOLLO WAS THE GOD of both medicine and music. The priest doctors of ancient Egypt and the medicine men of the Indian tribes were also musicians. They used both music and medicine to heal the sick of mind and body.

All the ancient peoples knew of the healing power of music. They had a musical treasury of great worth. Now, after thousands of years, the names of Sarpander, Arion, and Zencorates are still known as men who made good use of music in healing disease.

There has always been a sympathetic relationship between music and medicine and between doctors and musicians. Many medical men have contributed as much to the development of music as of medicine. Among the earliest of noted English composers was George Ethridge who lived during the sixteenth century and was one of the most famous vocal and instrumental musicians of his day. He was a graduate of Oxford and a physician of great ability. Towards the end of the sixteenth century Sir Thomas Gresham established a Professorship of Music at Oxford. Curiously enough, the first five men to hold this chair were all physicians. They were masters of both arts.

Among the earliest compositions extant by medical men are those of Thomas Campion who was born in London, on February 12, 1567. His early interests were in medicine, and he took his M.D. at Cambridge. Following his graduation, he took part in Lord Essex's expedition which landed at Dieppe, in 1591, and laid siege to Rouen. As a physician he gained admission to the London Tower to visit his friend, Sir Thomas Mauton, who was accused in the complexity of the murder of Sir Thomas Overbury.

After his military adventures, Campion became very much interested in music. The first of his musical compositions was "A Book of Ayres Set Forth to Be Sung to the Lute Orpherian and Base Viol." This appeared in 1601. Three more books of airs followed within the next sixteen years.

Dr. Campion also wrote several masques, both words and music, for special occasions. Among these was a masque performed at Whitehall on Twelve Night, 1607, in honor of Sir James Hay. Another masque was performed in 1613, at the banquet house in Whitehall at the marriage of Frederick Balantine with the Princess Elizabeth, for one song of which he wrote the music. In the same year he wrote a masque for an entertainment in honor of Queen Anne, wife of James I, and another masque by him was performed on the occasion of the marriage of the Earl of Somerset and Lady Francis Howard.

Dr. Campion was also a musical theorist of note. His "New Way of Making Four Parts in Note," by a Most Familiar and Infallible Counterpart by a Most Familiar and Infallible, published shortly before his death, went through many editions. He died on March 1, 1619, and was buried in St. Dunstan's.

Probably the most famous of the early English doctor-musicians was Henry Harrington. His round, *How Great Is the Pleasure* is one of the most popular of musical compositions, and it has been played and sung in all quarters of the globe. He was born in Kelston, Somerset, England, on September 29, 1577. In 1745, he entered Queen's College, Oxford, with the intention of taking holy orders. He used to pass his vacations with his uncle, William Williams, vicar of Kingston, Wilts, from whom he inherited a taste for music. In 1748, he took his B.A. degree, and shortly thereafter gave up his intentions of taking holy orders.

Harrington thought that medicine offered a more attractive career, and for that reason he



DR. JOHN HARVEY KELLOGG

Dr. Kellogg, now over ninety, hale and hearty, is the best testimonial of the value of his methods. He has been an active musician all his life and plays the piano excellently. In *The Eude* for July 1931 he made the following statement in which our readers will be interested, in connection with Dr. Podolsky's article:

"Music must certainly take high rank as a payable remedy, because of its power to inspire cheerfulness and hence healthful trains of thought. It thereby counteracts worry, apprehension, fear, and other depressing emotions which create disease by producing poisonous secretions and so interfere with the recuperative and restful processes whereby the body combats disease and restores the sick man to health."

The picture is that of Dr. Kellogg taken just a few years ago.

remained at Oxford, taking his M.A. and later his M.D. But his love for music was already manifested in many ways. While at Oxford he joined an amateur musical society, established by Dr. W. Hayes to which were admitted only those who were able to play and sing.

When he left Oxford, Harrington entered medical practice at Bath. All his leisure time was devoted to music and composition. He was, in time, appointed "composer and physician" to the Harmonic Society of Bath, on its foundation in 1784, by Sir John Davies.

Two books in folio of Dr. Harrington's glees were issued in 1785. Later other glees followed. In 1800 he published *Elo! Elo! or The Death of Christ*, a sacred dirge for passion week.

Harrington was also much interested in civic affairs. He was first alderman of Bath and later mayor of that city. His compositions were distinguished for originality, correct harmony, and tenderness.

Another famous doctor-composer of the eighteenth century was William Kitchiner. He was born in London in 1775, the son of a coal merchant, but he was a poet and a man of considerable fortune. He was educated at Eton and Glasgow where he received his M.D. But his interests were mainly in music. He composed an opera, "Love Among the Roses." He was also the author of a musical drama, "Ivanhoe."

Dr. Kitchiner was also the author of "Observations on Vocal Music" and the editor of "Loyal and National Songs of England," "The Sea Song of England," and "A Collection of Vocal Music in Shakespeare's Plays."

Literature was another field in which Dr. Kitchiner distinguished himself. He was the author of some rather unusual literary works, among them, "The Cook's Oracle," "The Art of Invigorating and Prolonging Life," "The Housekeeper's Ledger," "The Economy of the Eyes" and "The Traveler's Oracle." His medical views were rather eccentric, but his music was wholesome and pleasing.

By no means were the doctor-musicians all English. Florient Cornelie Kist was among the most famous of Dutch musicians. He was born at Arnhem, Holland, on January 28, 1796. He received his M.D. at the University of Leyden, and from 1818 to 1825 he practiced medicine at the Hague. He was a flutist and cornetist of great ability, and among the greatest compositions written for these two musical instruments are to be found many by Kist.

Dr. Kist was a founder of the Diligence Society at the Hague and later of the Cicilia, which is still the most important musical society in Holland. He was also the founder of the Choral Union and Collegium Musicum, at Delft.

In 1814 he settled at Utrecht where he became the director of the Netherlands Musical Times which he edited for more than three years. Dr. Kist wrote many cantatas and vocal compositions which were extremely popular in his day. His influence on Dutch music is profound. He was one of the most important of all Dutch musicians and composers.

Perhaps the greatest of all doctor-musicians was Alexander Porfirievich Borodin. He was the natural son of a Russian prince and was born in St. Petersburg on November 12, 1834. He was educated in medicine and, in 1862, was appointed assistant professor of chemistry at the St. Petersburg Academy of Medicine. He was the author of several works on chemistry which attained great popularity.

(Continued on Page 210)

The Bugle Call of Polish Liberty

Chopin's Military Polonaise



Frédéric François Chopin
Guardian of Polish Nationalism

by Norma Ryland Graves

IN THOSE HARROWING September days not so long ago, when the world watched with sickening realization the imminent fall of Warsaw, one voice alone refused to be silenced. It was the Warsaw radio, broadcasting between terse announcements the music of Chopin.

Over and over again, in the midst of tragic desolation such as the world has seldom witnessed, the Poles heard the clarion call of their beloved compatriot. Above the rattle of machine guns, the whine of shrapnel, Chopin's Polonaise was the bugle call, urging them to action. Words might falter—orders be confused—but to the thousands of listeners, Chopin's music carried one easily understood message. Resist. Resist to the last. . .

Although the Nazis since that time have succeeded in blotting out most of the old Poland, yet they cannot destroy the nation's Chopin-try as they may. To the majority of his countrymen, Chopin is the symbol of their national liberty—as much a part of themselves as life itself.

Over a hundred years ago, Chopin lived his all too brief life. Even before his birth in 1810 at Zelazowa Wola, a village scarcely thirty miles from Warsaw, shadows of the present conflict were casting their ominous shape.

Although Chopin was of French descent through his father, he invariably spoke and thought of himself as a Pole. Hailed as a second Mozart, he left school before he was seventeen, to devote all of his time to music.

In the summer following his withdrawal from the Lyceé, an incident took place—the significance of which cannot be overlooked in evaluating the effects of nationalism upon the young composer.

He accepted an invitation to spend some time in the country as a guest of the Starbeks. While

there he frequently indulged in one of his favorite amusements: that of wandering out in the fields to watch the peasants. After their day's hard work, they would gather in groups to dance their favorite mazurkas and polonaises.

Before leaving school, Chopin had been working on several sketches of the polonaise. It but needed this visit to crystallize half-formed ideas into the determination to use such a medium as a means of individual expression.

"Do you know, I thought it remarkable," Chopin commented to a few of his close friends in Warsaw following his return. "that those peasants, poverty-stricken as they were almost to the point of starvation, and little better than serfs—yet could find enough happiness to give out such real music. I marvel at the beauty and majesty of their polonaises, their mazurkas. Maybe some day I . . ."

Here his brown eyes flashed significantly, flooding his pale cheeks with crimson. He drew in his breath sharply. "Pryśnijcie mi, Stefanie," he turned apologetically to their old family friend, Witwicki. "Sometimes in my enthusiasm I forget myself."

"Excuse you? For what, Franciszek?" questioned the other indulgently, using the nickname his friends sometimes bestowed on the fair-haired lad. "You are too modest. We all know that you will be a great composer one of these days."



FRÉDÉRIC CHOPIN

From a painting made by a contemporary Polish artist

Not long afterward, Witwicki repeated some of these words in a letter which he wrote the young musician. Chopin had left Warsaw, November, 1830, to further his musical studies in Berlin and Vienna, and it seemed an opportune time to impress these thoughts on the young composer.

"Keep always in view the idea of nationality," Witwicki wrote in view the careful way. "It is a word that means little for an ordinary artist, but not for a talent like yours. There is a national melody, just as there is a national climate. In the mountains, forests, waters . . . hidden underneath so that not every soul perceives it . . . You must be the first to imbibe the vast treasures of Slav melody. But remember always, dear friend, that become the consecration and glory of your art and of your country."

How little Witwicki (Continued on Page 209)

"FORWARD MARCH WITH MUSIC"

ALONG TOWARD EVENIN'

Occasionally music is more easily played at sight when written upon three staves. This number is not only a fine sight-reading test for the pupil, but a very attractive piece of its type. The pedal is important. Memorize the composition as soon as possible.

C. FRANZ KOEHLER

Soft and lazy-like M.M. ♩ = 96

pp *p* *Ped. simile*

poco rit *mf no faster*

pp *rit* *p*

pp *rit* *p*

THEME FROM PIANO CONCERTO IN D MINOR

Of Mozart's twenty-six piano concertos, many pianists consider this the most distinguished. This sprightly and graceful *Allegro* must be played with a light and subtle touch (not hushed, but distinct). Note that there are no *forte* marks in the entire movement. Watch carefully the *staccato* in the last eight measures.

Allegro M. M. ♩ = 132

W. A. MOZART
Arranged by Henry Levine

The musical score is written for piano and consists of 132 measures. It is in D minor (three flats) and 3/4 time. The tempo is marked 'Allegro' with a metronome marking of 132 beats per minute. The score includes various dynamics and articulations:

- Measures 1-10:** *legato* and *mp espressivo*. The right hand plays a melodic line with slurs, and the left hand provides harmonic support with chords and single notes.
- Measures 11-20:** The right hand continues the melodic line with slurs and fingerings. The left hand has chords and single notes.
- Measures 21-30:** The right hand has a melodic line with slurs. The left hand has chords and single notes.
- Measures 31-40:** The right hand has a melodic line with slurs. The left hand has chords and single notes.
- Measures 41-50:** The right hand has a melodic line with slurs. The left hand has chords and single notes.
- Measures 51-60:** The right hand has a melodic line with slurs. The left hand has chords and single notes.
- Measures 61-70:** The right hand has a melodic line with slurs. The left hand has chords and single notes.
- Measures 71-80:** The right hand has a melodic line with slurs. The left hand has chords and single notes.
- Measures 81-90:** The right hand has a melodic line with slurs. The left hand has chords and single notes.
- Measures 91-100:** The right hand has a melodic line with slurs. The left hand has chords and single notes.
- Measures 101-110:** The right hand has a melodic line with slurs. The left hand has chords and single notes.
- Measures 111-120:** The right hand has a melodic line with slurs. The left hand has chords and single notes.
- Measures 121-132:** The right hand has a melodic line with slurs. The left hand has chords and single notes.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in a key with one flat and a 3/4 time signature.

The first system begins with a treble staff containing a series of chords and a bass staff with a continuous eighth-note pattern. The second system continues the treble staff with more complex figures and the bass staff with a similar pattern. The third system features a treble staff with a melodic line and a bass staff with a steady accompaniment. The fourth system shows a treble staff with a melodic line and a bass staff with a steady accompaniment. The fifth system features a treble staff with a melodic line and a bass staff with a steady accompaniment. The sixth system concludes the piece with a treble staff and a bass staff.

Dynamic markings include *mp* (mezzo-piano), *p* (piano), *poco rit.* (poco ritardando), and *a tempo*. The piece is in a key with one flat and a 3/4 time signature.

MIDNIGHT IN VIENNA

"At midnight in Wien the day begins," runs a local adage, despite the fact that the night owls in the old Austrian capital had to tip the porter to open the big front door for them after midnight. Mr De Cola again catches the dreamy, infectious swing of the old city on the Danube in this melodious waltz. Don't fail to note that this is a *valse rubato*, as *rubato* means everything in its interpretation.

Waltz *rubato* M.M. = 120

FELIX DE COLA

The musical score is written for piano in 3/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The score includes various dynamics and tempo markings: *p dolce*, *poco rit.*, *a tempo*, *mf accel.*, *rit.*, *rit. poco*, *a tempo*, *mf*, *rit. e dolce*, *mf*, *p*, *Fine*, and *à la Viennoise*. The score is marked with fingerings and includes a repeat sign at the end.

First system of piano accompaniment for 'Silver Spangles'. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle and bottom staves have a grand staff (treble and bass clefs). The music features complex chords and arpeggiated figures. Performance markings include 'a tempo' on the middle staff, 'cresc.' on the bottom staff, and 'poco rit.' on the top staff. Fingering numbers (1-5) are present throughout.

SILVER SPANGLES

MARCH

J.J. THOMAS

With vigor M.M. $\text{♩} = 144$

First system of the march 'Silver Spangles'. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a grand staff. The music is in 4/4 time and features a strong, rhythmic melody. Performance markings include 'mf' (mezzo-forte) on the top staff, 'Fino' on the top staff, and 'D.C.' (Da Capo) on the bottom staff. Fingering numbers (1-5) are present throughout.

CANTILENE

E.S. HOSMER
Arr. by Rob Roy Peery

Long popular as a composition for organ, this melodious *Cantilene* or "Little Song" will be useful in this piano arrangement for Sunday School pianists and churches where no organ is available.

Andante M.M. $\text{♩} = 72$

The musical score for "Cantilene" is written for piano in 3/4 time, marked Andante with a metronome of 72. It consists of five systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. The first system includes a repeat sign with first and second endings. The second system continues the melody and accompaniment. The third system includes a section marked "to Coda" with a repeat sign. The fourth system includes a section marked "D.S. al f" (Da Capo, fortissimo) and "poco rit" (poco ritardando). The fifth system is the CODA, which concludes the piece with a "roll" instruction. The score includes various musical notations such as dynamics (mp, mp espressivo, D.S. al f, poco rit), articulation (accents, slurs), and performance instructions (Ped. simile, roll).

I NEEDED GOD

Lillian Robertson Beck

FLORENCE SIDENBENDER

Andante

mp

I need - ed God, I long - ed for God, I

sought for Him, in trees and run - ning brooks. I climbed the hills with and - roamed the - plains, I seek Him - still, And His - ten for His - call. I min - gle with the - rich and - poor, I

looked for Him in books. I trailed the cross-roads far a - way, And traced each wind - ing - pray in church and hall. And while I trav - el on life's way I find such want and -

lane. My heart was glad, my soul re-freshed, My search was - not in vain. care, That now I give my

help and love And - find God - ev - ry - where.

William Coxe Wright

O'FLATTERY THE FICKLE GOSSOON

GUSTAV KLEMM

Allegretto giocoso

The musical score is written for voice and piano. It begins with a piano introduction in 8/8 time, marked *mf* and *con grazia*. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are written below the vocal line. The score is divided into five systems, each with a vocal line and a piano accompaniment line. The lyrics are: "With a far - a - way look, Al - ways hum - min' a tune, 'Twas a wist - ful young man, Such a fick - le gos - soon. And there was - nt a las - sie From Der - ry to Doon Had - nt an - swerd the smile Of this lad from Ty - roon. He was known for his say - ings, And known for his brogue, He was hard to re - sist, The phi -". The score includes various musical notations such as notes, rests, and dynamic markings.

mf *con grazia*

mf

With a far - a - way look, Al - ways hum - min' a tune, 'Twas a

wist - ful young man, Such a fick - le gos - soon. And there was - nt a las - sie From

ten.

Der - ry to Doon Had - nt an - swerd the smile Of this lad from Ty - roon. He was

ten. f. *trm. lusingando*

known for his say - ings, And known for his brogue, He was hard to re - sist, The phi -

grazioso

lan - der - ing rogue. He was known for his com - pli - ments, Pret - ty white lies, While.

poco rit. *ten.* *a tempo*
E - rin would smile From O' Flat - ter - y's eyes. O—

poco rit. *sfz a tempo* *wistfully*

Flat - ter - y's fish - ing With - out an - y bait, "The— div - il a bit?— He's

ten.
say - ing— but wait, Ev - ry one ven - tures A wink in these parts, O'

ten. *ten.*

poco rit. *con sentimento* *molto rit.*
Flat - ter - y's fish - ing, A - fish - ing for hearts.

poco rit. *colla voce* *a tempo* *wistfully* *ritard.* *sup.*

CARNIVAL DANCERS

SECONDO

RUTH G. CHAUNCEY

Arr. by Stanford King

Allegro grazioso M.M. $\text{♩} = 152$

mp

Ped. simile

1st time *Last time*

f

mf

poco rit. *D.C.*

CARNIVAL DANCERS

RUTH G. CHAUNCEY
Arr. by Stanford King

Allegro grazioso M.M. ♩ = 152

PRIMO

The musical score is written for piano in 3/4 time. It consists of five systems of music. The first system begins with a piano (*mp*) dynamic and includes fingerings 1, 2, 3, 4 in the right hand and 1, 2, 3, 4 in the left hand. The second system continues with similar fingerings. The third system is divided into a "1st time" section and a "Last time" section, both marked with a forte (*f*) dynamic. The fourth system is marked with a mezzo-forte (*mf*) dynamic and includes fingerings 1, 2, 3, 4, 5. The fifth system concludes with a "poco rit." (poco ritardando) instruction and a "D.C." (Da Capo) marking. The score includes various musical notations such as slurs, accents, and fingerings to guide the performer.

EIGHT O'CLOCK IN THE MORNING

WINIFRED FORBES

Moderato
left hand pizz.

a tempo
arco

VIOLIN

PIANO

rit.

a tempo

p

mf

ff

rit.

a tempo

mf

ff

pizz.

f

ff

rit.

ff

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LARGO FROM "XERXES"

DUET FOR ORGAN AND PIANO

G. F. HANDEL

Arranged by R. Spaulding Stoughton

ORGAN

MANUALS

PEDAL

Sw. *mf* (A) No Chorus Control

Gt.

mf Sw. to Ped.
Ped. 5-2

Ch. or Gt.
Flutes 8' & 4'
(trem.) *mp*

Tremolo

Gt. to Ped.

off Gt.
to Ped.

PIANO

rapido

p

Ped. 4-1 *p*

* The arpeggios throughout are to be played so that the top note comes on the beat.

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MARCH 1943

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This musical score is written for piano and consists of three systems of staves. Each system includes a grand staff (treble and bass clef) and a single bass staff. The notation is complex, featuring many chords and arpeggios.

Performance markings include:

- poco cresc* (first system, first grand staff)
- poco a poco cresc* (first system, second grand staff)
- poco cresc* (second system, first grand staff)
- poco a poco cresc* (second system, second grand staff)
- più allarg.* (third system, first grand staff)
- Poco lento* (third system, first grand staff)
- cresc.* (third system, first grand staff)
- p* (third system, first grand staff)
- più allarg.* (third system, second grand staff)
- Poco lento* (third system, second grand staff)
- cresc.* (third system, second grand staff)
- Tremolo off* (third system, second grand staff)
- mf* (third system, second grand staff)

molto maestoso

12

R.H.
L.H.

molto maestoso

a tempo

Gt. *mf* *f* *dim.* *mp* Ch. *mp*

molto maestoso

Gt. to Ped. Ped. 6-3

Gt. coupled to Sw. Sw. to Ped. Gt. to Ped. Ped. 7-3

più allargando

molto allargando

Lento molto

molto cresc.

più allargando

molto allargando

Lento molto

molto cresc.

molto cresc.

THE WIND'S SONG

Moderato M.M. $\text{♩} = 58$

ADA RICHTER

mf

Fine

Più mosso

When And Mis-ter Wind goes "Who o o o o o," goes "Who o o o o o," I
though he's some-times ver-y rough and blows—my cap a-way, When-

know he means, "Come out, come out, I want to play with you,"
ev-er he goes "Who o o o o o," I hur-ry out to play.

D.C.

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BOBWHITE

Allegretto M.M. $\text{♩} = 92$

Words and Music by
BURTON ARANT

mp

Bob-white flew out of the sky one day To see his la-dy friend; She lis-tened to— his tale of love, And an-swered in like

trend. I watched them from my win-dow, And this is what they said: "Bob-white." (*Whistle*)

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THE LITTLE TICK-TOCK

Lively M. M. $\text{♩} = 108-116$

ELEANOR KRIENS

Handwritten musical score for 'The Little Tick-Tock'. The score is in 2/4 time and consists of three systems of piano accompaniment. The first system begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Lively M. M. $\text{♩} = 108-116$ '. The first staff is marked *mf* and includes the instruction 'Light wrist'. The second staff is marked *f* and includes the instruction 'smile'. The third system ends with the instruction 'The clock is running down. Play softer and slower to the end.' The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with fingerings and articulation marks.

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WAKING SNOWDROP

Moderately M. M. $\text{♩} = 58$

EMMA PETERSON TALBERT

Handwritten musical score for 'Waking Snowdrop'. The score is in 3/4 time and consists of three systems of piano accompaniment. The first system begins with a treble clef, a key signature of one flat (Bb), and a tempo marking of 'Moderately M. M. $\text{♩} = 58$ '. The first staff is marked *mf*. The second system ends with the instruction 'Fine'. The third system begins with a treble clef and a key signature of one flat (Bb), and is marked *mp*. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with fingerings and articulation marks.

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ROTARY RAINDROP

See Technistory and application on opposite page

HOW DRY I AM

Slowly, sadly

GUY MAIER

p mp rit
 "How dry I am!" How dry I am!" The good earth sighs, "How dry I am!"

ROTARY AND HER FRIENDS DROP DOWN

Cheerfully

Cool drops of rain have come a - gain. See how they bounce the win-dow panel
 Play also with left hand playing the tune, and right hand the single G and C "drops"

BIG DROPS AND LITTLE DROPS

Practice single handed first. The arrows show the direction the rain is falling.

Slowly p
 Gradually increase speed. Play also in G, D, F, and A.

MOCKING RAINDROPS

Saucily

mf mp

THE EARTH CHILDREN LAUGH

Allegretto

mp

The Technic of the Month

Conducted by *Guy Maier*

Technistories for Boys and Girls

by *Priscilla Brown*

With Application and Music by GUY MAIER

(Illustrations by LeWay Williams)

ROTARY RAINDROP

ROTARY RAINDROP was a sky child, and she talked to herself by singing. Rotary Raindrop lived in the Village of Fleecy Cloud with the other sky children. Sometimes she played "hide and seek" with the sunbeam children. Sometimes, at night, she listened to the ghost story of the moonbeam children about "The Mist that Floats Across the Stars."

Each day Rotary Raindrop sang to herself. On hot summer nights she sang herself to sleep rocking in the crest of the moon.

One hot morning Rotary Raindrop grew tired talking to herself by singing and she decided to see the world. So she ran and ran to the edge of the Village of Fleecy Cloud where fleecy cloud banks rose like snow-capped mountains against the sky. She climbed to the peak of the highest cloud bank and peeped away over the edge—down—down—to the Earth below. Rotary Raindrop's eyes grew wide and round. The Earth looked so strange!

"How dry I am," softly sang the sad Earth to itself. "My trees spread longer shadows across the low waters of the rivers. My mountains stretch their shadows farther into the low waters of the lakes. My gray dusty prairies have no shadows at all."

Each long slanting shadow of the earth echoed softly to itself, "How dry I am."

"Something must be done," sang Rotary Raindrop to herself.

Rotary Raindrop ran and ran through the streets of the Village of Fleecy Cloud. All the other raindrop children ran out and shouted, "Where are you going in such a run?"

"To the court of the Eastern Horizon to see Judge Sun about something must be done," said Rotary Raindrop. And all the other raindrops ran too because it was important.

The Thundercloud Parents of the sky children ran out and called after the raindrops, "Where are you going in such a run?"

"To the court of the Eastern Horizon to see Judge Sun about something must be done," the raindrops said. And the Thundercloud Parents

ran after them too because it was important.

The Sun sat on a high bench in the court of the Eastern Horizon. In his hand he held a gavel and when he banged on the table lightning flashed zigzag from the gavel.

Rotary Raindrop and all the other raindrops and the Thundercloud Parents ran into the court room where Judge Sun sat holding the gavel.

"Your Honor, Judge Sun," said Rotary Raindrop, "the Earth is very dry. Its shadows stretch over the low waters of the lakes and rivers. Its gray dusty prairies have no shadows at all. Even the long slanting shadows are dry. Please, Your Honor, something must be done."

"It has never rained upon the Earth," said the Judge Sun. "I have never sent you raindrop children because you are not strong enough and old enough to see the world. You would fall to the Earth too fast."

"Make us strong enough to fall to the Earth not too fast," begged Rotary Raindrop. "Please send us."

"Not Not!" rumbled the Thundercloud Parents. "Our children are not strong enough."



"Down—down—down—down."

"Quiet! Quiet!" ordered Judge Sun. Lightning flashed zigzag from his gavel. Then his face beamed. "I will make you strong enough to fall to the Earth not too fast."

From his pocket he took a bottle of golden ray. "This ray is made from the laughter of the earth children," he said. "Rotary Raindrop will be the first to take one drop and she will give one drop to each of the other raindrops. This golden drop will make you strong enough to fall (Continued on Page 196)

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Rotary Raindrop

(Continued from Page 195)

to the Earth not too fast but slantwise like slanting moving fingers." The Thundercloud Parents thundered and rumbled because they were glad their children would be strong enough to visit the Earth.

Every sky child in the Village of Fleecy Cloud heard the glad news. Each raindrop child took just one drop of the golden ray made from the laughter of the earth children to make itself strong enough to fall to the Earth slantwise like slanting moving fingers.

Rotary Raindrop was the first to fall. Down—down—down, she lit and bounced on a rainbarb leaf. Rotary Raindrop laughed with laughter as she sat softly looking everywhere. Then she looked up—skyward. Other raindrop children were falling and bouncing all around.

"Slantwise like slanting moving fingers," sang Rotary Raindrop to herself.

One of the surest ways to be uncomfortable at the piano is to play with what is called "pore" finger action—that is, holding your curved fingers high in the air above the keys and snapping them straight down like claw hammers. Try it yourself and see how awful it is. Fingers are such lightweight that they need some heavier weight like the arm to help them play easily and well. And the only way your arm can really help the fingers is with a kind of gentle sideways movement from the elbow socket. This is called forearm rotation, and rolls the hand either toward the thumb side or fifth finger side. If you rotate your arm and hand gently and lift your fingers at the same time, you will see that the fingers strike the keys a little "slantwise" as Rotary Raindrop said—just like those pictures you see of rain falling to the earth.

Now try playing some tones with the Rotary Raindrop touch. Use the second finger of your right hand; touch the key top with gently curved tip. Then all at once lift it in the air and swing it down slantwise toward the thumb. When we swing and play it, we say "flash"—because it all must be done with lightning speed.

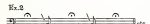


Be sure to play softly; and after you play let your finger bounce a little just like the raindrops when they

dropped to the earth and bounced. Don't forget to bounce, will you?

Always wait and say very slowly, "Wait and touch"; then play suddenly as you say, very fast, "Flash, Bounce!"

Also try your left hand second finger;



then other fingers; and now try rotating toward the fifth finger, like this



Don't worry if some of the other fingers swing up or down with the one that plays—they just want to help him! Let them do it.

In the pieces you play it is easy to decide which direction the rain is coming from, by noticing where the music is going—up or down. If the music goes up like this:

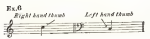


you think of going up on the piano from the bass (left to right); if the music is going down like this:



you think of going down the piano from the treble (right to left).

The easiest finger to remember is the thumb which always rotates toward itself—no matter whether the music goes up or down.



In all the pieces be sure you know which direction the rain falls. . . . Practice Big Drops and Little Drops single handed first; later hands together and in many keys because it is one of the best finger exercises of all.

And always remember, won't you, to let your finger bounce a little after it flashes to the key? The bounce keeps the rain children from hurting themselves.

"He who pursues art seriously, whether as an amateur or professionally, will not shun any difficulty that leads more rapidly to the goal."
—HERLICH.

The Declaration of Interdependence

(Continued from Page 147)

kangaroo, don't expect it to turn into a humming bird because you like humming birds and don't like kangaroos.

We know a man who might have been one of the most successful teachers in a great eastern city. As a young man he was so handsome that he had scores of admirers. After being graduated from a university he went abroad to study with an illustrious master. His father had adequate means and his family connections gave him an entrée to the so-called "best society." He became a very fine, but by no means startling, performer. His position entitled him to become a social lion and this he did, staking up and down his society cage, exhilarated by his own importance and thrilled by the adulation of pretty girl pupils. He excoriated or snubbed all those whose musical opinions differed from his.

After about one year his classes began to "drop off" in a mysterious manner. Pupils went to other teachers who were not everlastingly thinking of themselves, but who were devoted to the pupils' progress. His own little circle was "thin out" and he had snubbed and ignored those outside of it until they had no desire for his services. He felt that with his appearance, position, and European prestige, he was self-sufficient. He thought that he did not have to depend upon others in the great general public or even be reasonably civil to them.

Now aging, discouraged, anti-social, and conspicuously unsuccessful, he rails at the ingratitude of the world. He simply did not understand the principle of the declaration of interdependence.

Another case was that of a young man who for many years studied with your editor. He was the son of a mechanic and worked in his father's shop, doing hard manual labor, at the age of fourteen. He had little or

no cultural background and of course no "society" background. The first task presented to him, before he was accepted as a pupil, was to read a selected list of books, to broaden his excellent mind and his junior high school training. Care of his calloused hands, including dietary regulation and daily treatment involving soaking his hands alternately in hot and then in cold water, to soften the skin and to improve circulation, was the next step. He was encouraged to cultivate companions with more cultural and intellectual inclinations and more refined social surroundings. This had always been the boy's cherished ambition. He worked enormously and joyously. His father cooperated and provided time for practice. He never spent less than three hours a day in developing his technique and at least three hours in study, and surely exploring the standard repertoire of great masterpieces. His first goal was to master one hundred outstanding compositions of great masters.

He was cooperative, modest, progressive, unselfish, and tactful. He had cultivated the art of getting along with people. He made useful contacts continually and gradually, until he had built up a teaching practice which was the envy of many of his contemporaries. He became the president of a large music teacher's organization and achieved high standing among his colleagues in one of the foremost music centers of the world. He never ceased to strive to increase his ability and to broaden his culture, and at the same time to make new contacts with his fellow men. An unfortunate accident terminated his brilliant career. Most of all, this teacher valued his fellow man, Carlyle, in writing of the great Goethe, said: "Of a truth men are mystically united; a mysterious bond of brotherhood makes all men one."

The Teacher's Round Table

(Continued from Page 158)

age when many young people see no reason for attention to detail, and when they are exasperated by any adult prodigious toward perfection. As I have said many times before, be thankful that the child is musical, intelligent, and capable of good work. Let her ride along easily for the next year or two, captivate on her sight playing, cover most musical ground, let her exercise her superficial facility to the

limit, and trust that a real for perfection will later develop under your watchful and understanding guidance. Otherwise (as you say) you will kill her interest. The only times I am ever "hard boiled" optional cases of young students are in possessing outstanding talent, or having to ward musical careers, are incurably lazy. In such cases, I crack down.

197

Spare the Calories and Save the Voice

(Continued from Page 161)

To-day the X-ray reveals the precise nature of bone abnormalities without loss of time. Experimental diets were used in the production of rickets in dogs, and it was found that a deficiency of calcium and phosphorus caused rickets in the animals. The presence of bone deformities mentioned is due to lack of the principal bone salts—calcium and phosphorus. The inference drawn was that what food is good for the dog is good for man. Fish, such as salmon, sardines and herring are the richest natural sources of Vitamin D, with eggs, milkfat and meat as second best. Infants fed on human milk receive more Vitamin D than those who are fed on cows' milk. Milk from cows kept outdoors in the June sunshine is richer in Vitamin D than milk from cows kept indoors. The Eskimos consume quantities of Vitamin D in their natural diet, since they from necessity eat a large amount of fish and fatty flesh from fish-eating animals. As soon as our food is substituted for theirs, rickets makes its appearance.

The Larynx and Vitamins

The larynx, being a sensitive instrument, often shows the effects of lack of Vitamins C and D. Vocal artists should exercise precaution when supplementing their daily diets with vitamin products. The indiscriminate purchasing of vitamin tablets or solutions over the counter can often lead to neglect of a true disorder affecting the voice. Wise is the artist who will look to his physician for diagnosis and treatment of this condition. This assures the artists of proper care and avoids the use of misbranded proprietary vitamins which may do harm and seldom good.

Foods should be adjusted to the temperature of the environment. In cold weather, the body can dispose of far more food than in warm weather. A singer who lives in the northern climate may have to consume heavier foods than one who lives in a southern, balmy climate. To have a good voice, one must be in good condition and exercise knowledge of his own limitations. A radio announcer may learn instinctively the essential foodstuffs and thus establish a voice energy balance, and not necessarily need count his calories. Ingestion of more units than the bodily energy expends clutters the alimentary tract, which unfavorably reacts on the vocal tract. Professional users of the voice must take into consideration that the voice mechanism depends for its function

on many other factors, such as good brain, acute hearing, and lung power for accurate sound projection.

All of us have experienced the somnolent effect of a heavy meal. This is because excessive food intake requires greater energy to digest, and thus the appropriation of blood from the brain makes one drowsy and slow of comprehension. Users of the microphone must learn the principles of wholesome and adequate diet in relation to voice production. The free use of citrus fruits, and pineapple and tomato juices between meals, has a soothing effect on the instrument of speech and singing mechanism. The control of gustatory experience, which checks abnormal tastes, will not only lower the blood pressure, but also pay higher dividends in this keenly competitive field of voice production.

"Messiah" According to Handel

(Continued from Page 163)

entitled "Pifa" by the composer is scored unusually for "V.1, V.2, V.3, viola, bass"; the third violins playing with the first, and third violas with the second, in the octave below, thickening the three-part texture of contemporary Italian usage. The second strain, it is interesting to discover, was interpolated on a separate piece of paper, with a *da capo*—but no indication of any intended change of tone color in the recapitulation. On the sheet of this interpolated sheet a crossed-out draft shows that Handel was dissatisfied with a first idea, as being too square and sequential, and modulating to the subdominant at the cadence instead of staying in the dominant.

The first draft of the recitative "But lo, the angel"—a very untidy page of alterations—is quite unlike the one we now know. The word "glory" is set in a florid pattern of notes, phrases are repeated, and there is a chromatic touch at the last "more afraid." The simpler and more majestic version familiar to us was an afterthought. The next recitative stands as we know it.

"Glory to God" brings two trumpets in, with the injunction "da lontano." The call for piano follows "peace on earth," in the accompaniment. The second statement of "Glory to God in the highest" begins *forte*, and apparently continues so throughout the passage on earth. It obviously one grows afterthought, and to break it in two with a sudden piano is sensational nonsense. The sign *piano* recurs after the chorus has finished; and the trumpets play only in the loud passages. Trumpets and drums

are also introduced in the "Hallelujah." "Worthy is the Lamb," and the "Amen."

The violin unison obbligato, found in previous solos and later in "Thou shalt break them," also accompanies the air "Rejoice," which in its first version was an air in 12-8 time; more stirring, but less energetic than the later version, which otherwise resembles, "He shall feed His flock" was originally a continuous solo, with no change of key in the second strain, all in B-flat and the soprano clef.

That the accompaniment of the chorus was no rule of thumb contrivance is seen in "His yoke is easy," which opens with only the continuo for support. The violin comes in with the choral basses, piano, playing *forte* with the soprano entry, and suddenly switching back to piano and even *pianiss.* as the sopranos are left to carry on alone. "*Pianiss.*" and "*forte*" alternate, making this a brilliant conclusion to Part the First,—not by dint of notation, but by means than usually marked dynamic contrasts. It is contrasts of this kind that make for poignancy in the ritornello to "He was despised," not the harmony as such, which has nothing like the poignancy of the passion recitatives. The middle section of the following air, "He gave His back," was intended to lead back to the opening.

If there is one number which we hear more or less as Handel imagined it, it is the fugue, "And with His stripes," in which the orchestra was designed to double the voices, only the bass being independent.

Some doubt exists as to the intended allocation of soloists in the passion recitatives. "Thy rebuke," though written in the tenor clef, bears the pencilled name of Signora Avolio, the soprano of the Dublin premiere. There is no other singer cited for "Behold and see:" but at "He was cut off," we find Mr. Low's name. The soprano clef is used in all these recitatives.

Whatever has happened to Handel's instrumentation, his choral scoring has survived intact, with "Lift up your heads" as a striking example of his resource as a colorist. The chorus is divided 8:1, 8:2, A, T, and B.—that is, two antiphonal semi-choruses, one of higher and one of lower voices, the altos belonging to either in turn. The sopranos sing as one when the music gathers up to a climax.

So far, evidences of indecision have been few (the improvised extension to the "Pastoral" Symphony, and the recitative rejected as too elaborate); but with "How beautiful are the feet," we discover a more definite afterthought upon another. There are actually four versions of this item, some with chorus. We have retained the first solo version, but its original middle section ("Their sound is gone out") survives as a choral number. "Why do the nations" had originally a sec-

ond section, but no *da capo* was suggested.

The manuscript score gives no hint as to the use of solo quartet or semi-quartet in "Since by man;" and "For as in Adam;" but these are scored without accompaniment in contrast with the alternating numbers; and for Handel (we may assume) the contrast was sufficiently marked by the rarity of unaccompanied voices in his scheme.

In only one solo item is the use of a wind instrument specified, this being, naturally, "The trumpet shall sound." The monotonous effect of this brilliant obbligato was intended to be relieved in a middle section (for this corruptible must put on incorruption!) accompanied only by the continuo.

At this point, the essential continuity of Handel's conception is severely strained in performance by our habitual sins of omission. These include the only concerted solo music in the work, the duet, "O death where is thy sting," which leads to a chorus, "But thanks be to God" and a soprano solo "If God be for us." Until we hear this section, we shall never perceive the connection between the trumpet shall sound" and "Worthy is the Lamb," any more than if we decided to run on from "The people that walked in darkness" to "Glory to God."

The First Performance

"Messiah" was not composed for a musical festival in the narrow accepted sense, nor even for an existing choral society. It was offered by Handel as the culmination of an extended series of concerts he was invited to give in aid of Dublin charities. For the first performance, he availed himself of the two choirs of St. Patrick's Cathedral and Christ Church, Dublin, with only two star soloists and enough instrumental performers to constitute—under a leader of repute, a "very respectable orchestra," the composer performed the organ. In a subsequent performance, conducted by Handel at the Foundling Hospital, the chorus numbered twenty-six and the orchestra thirty-three.

Leaving aside the costly patchwork disguise in which "Messiah" is now presented to us, it remains to acknowledge the isolated attempts made at one time and another to go back to Handel's orchestration—attempts which have almost justified themselves by recapturing something of the freshness and sensitivity of the original, though handicapped by our obstinate adherence to the large choral body. Even supposing that we could reproduce the tone of twenty eighteenth-century voices to colour a modern choir, the total tone-colour excess of sound in a festival *tutti* is too one's neighbour's radio to have real musical value, and we are sure Handel would have found it intolerable.

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Nazi Perversion of the Ideals of the Great German Masters

(Continued from Page 182)

This "Dear Lodge Brother" was one of the few who helped Mozart at many difficult periods of his life. Mozart had early become acquainted with the ideas of fraternity and humanity. It is possible that already in Salzburg as a youth he was a member of a lodge in which a rather gushy friendship was cultivated. Many of his youthful compositions speak of these ideals as, for instance, the music to the drama "Thamos" by Gebler, in which the humanitarian ideas of Freemasonry are presented in the form of an Egyptian myth. Already here we find that warm, ethereal tone which Mozart always produces when he sings of love for humanity and brotherhood. This is particularly the case in his Masonic compositions, and above all in that opera in which he erected a musical monument to Freemasonry, "The Magic Flute." This opera was once designated by a historian as the "swan song" of Austrian Freemasonry since it was produced in 1791, the same year that the reactionary emperor Leopold II closed the lodges in Austria. "Taming is more than a prince, he is a man," says the "speaker," and "in these holy halls we know no vengeance," sings the high priest Sarastro, the poetic embodiment of the Viennese Masonic leader Ignaz von Born, who corresponded regularly with Benjamin Franklin. This opera, which praises love and friendship, humanity and equality, may be presented in modern Germany only in mutilated form. It takes as much explaining for the National Socialist as do Mozart's other great operas, "Don Giovanni," "The Marriage of Figaro," and "Così fan tutti," whose librettos were written by a Jew, namely Lorenzo Da Ponte, and—in addition—a Jew who emigrated to the United States and taught at Columbia University in New York. We wonder how Balduw von Schirach explains that all away.

Beethoven, from the very beginning, possessed the same humanitarian ideas. Already in his early years in Bonn he was an ardent exponent of the philosophy of freedom. The death of the emperor, Joseph II, whose government had distinguished itself by tolerance and liberalism, induced Beethoven to write a memorial cantata. He designated religious intolerance here as "a raging monster," which the heroic prince had destroyed. And when we examine the music of this Imperial cantata of the young Beethoven, we already perceive traces of that great humanitarianism

musical style which was always evident, as in the case of Mozart when the composer attempted to depict the great ideals of the human race—wide, solemn intervals and pregnant harmonies having their origin in ecclesiastical choral singing and gentle melodies which, nevertheless, glow with inner fire.

Belief in God, humanity and brotherly love, constitute the theme of the greatest of all of Beethoven's works, his "Ninth Symphony." The climax of the choral symphony is the musical setting of Schiller's ode, *An die Freundschaft*. Even the lowest of creatures must receive through the peace of God a portion of the common heritage of all that lives. We human beings are all brothers in the name of God; when these mystical ideas resound after the brilliant ode, then we realize that these tones really came from God, and so Beethoven's idea of the brotherhood of man is a union of friendship and love and only possible where the belief in God exists—the God who controls the course of the planets in the life span of mankind.

*"Froh wie seine Sonnen fliegen
läufte Bruder Erde Bahn."
"Joyous as his suns fly,
Brothers, go your course."*

sings the Beethoven melody. It is the same thought as in the philosophy of Kant, particularly as the conduct of the strong over the weak, and through this right to destroy the weak and the helpless? It is interesting that the leader of modern musicology in Germany, Arnold Scherling, professor at the University of Berlin, recently admitted a theory according to which Beethoven's instrumental works, his symphonies, his piano and violin sonatas and his chamber music really are disguised program music, that they all originated under the influence of definite poetic pictures. To give one example, the "Sonata Pathétique" is the musical embodiment of Schiller's ballad "The Lute Player." It would take too much time to consider here all aspects of this complicated problematical theory, but one thing must be said: Even according to the point of view of Scherling, who voluntarily or involuntarily, had to admit the

fact, Beethoven always wanted to depict the emotions and ideals of humanity. What ideas did Beethoven have in composing the "Ninth Symphony?" The Ninth is a "Schiller Symphony." The first theme is influenced by the poem: *Gruppe aus dem Tartarus* and expresses the despair and resignation of the captive in the underworld. The second theme seems inspired by Schiller's poem: *Der Tanz*; the third by his poem: *Das Glück*. The last theme is an antique festival in honor of Dionysos. Barbaric hordes approach, the leader bids them give way—they return—and finally they begin a festival, an old Greek celebration in the theater, the climax of a cult ceremony. In the intoxicated festival the barriers between men disappear. The followers of Dionysos mix with the people and all praise the God who has given joy to mankind, the joy which comes from the brother and annihilates differences between classes and races.

The Sport of Music

(Continued from Page 160)

by, the war will be over and the famous makers will again begin to produce. With this in view, many of them are continuing "institutional advertising," to be ready with new products when peace comes.

"Business men everywhere realize that the coming of peace will produce problems of rehabilitation of civil life quite as serious and significant as those of war. A large part of the rebuilding of the world will fall to America, and people will rush to music as never before."

Training the Hands for Piano Playing

(Continued from Page 170)

finger as in the experiments above, and of the assisting arm as well, he should try them at the keyboard with wrist level, and study them as to ease and endurance, and listen for the effects, not forgetting the arm cooperation. Then he should be ready to consider the types of technic with reference to his own hand. The ones which he will wish to cultivate are those of the first, free exercises and also the "controlled," putting-down

movement of the finger as well as the last, the pressure movement. (He should not forget that unless the relaxed arm cooperates he will not get the necessary tone and endurance.) If his ear is keen and the exercises are correctly carried out, he will not choose for himself the vigorous striking. A combination of loose, low "throw" with relaxed arm, or the combination of controlled, low finger action with either controlled or relaxed arm, will give all the power and clearness that are needed, provided the fingers are strong.

The Violinist in Army Life

(Continued from Page 187)

from one to two hours each day for practice; in some branches of the service he may sometimes be able to get in as much as three hours, music, for him, can take the place of other recreations. However, there are many diverting ways in which a soldier can spend his spare time, and he would do well to make the most of them, so an average of one hour and a half for violin playing is the most that can be expected of him.

About two-thirds of this time should be devoted to technical problems, so that he may keep up the standard of his playing. The first few minutes should be given over to slow three-octave scales and arpeggios, eight notes to the bow in the scales and nine in the arpeggios, to maintain the vitality of the left hand finger- and the vibrancy of the tone. A like period of study should then be spent on fundamental bowing exercises—especially the wrist-and-finger motion in the lower third of the bow and the whole bow marked—in order to develop and to keep the flexibility and coordination of his right arm. After this should come the études. If practice time for the day is unusually limited, no endeavor should be made to practice studies in its entirety—the time three of the most difficult passages. If passages in thirds have not occurred in either étude, a few minutes should be devoted to scales in thirds. Last in the practice period should come the solo or solos, and here the tone, shading and varied color of the tone should receive special attention.

The foregoing scheme of practice has been consistently used by a number of the writer's pupils and friends, and by other violinists to whom they have passed on these ideas. In this way the standard of their playing

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Answered by ROBERT BRAINE

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Present Trends in the Training of School Music Teachers

(Continued from Page 164)

"*Note before Note.*" a well-established procedure in elementary vocal class-room teaching, is widely used in the teaching of instrumental music as well. There is a universal attempt to interrelate the development of technical skill with the development of musical insight and feeling. The majority state that they do not believe that foot tapping is fundamental or necessary to the teaching of rhythm. Both homogeneous and heterogeneous groupings of instruments are favored.

A large number agree that instrumental supervisors should be required to direct elementary, junior and senior high vocal methods to meet present day conditions—the converse is true in the case of general supervisors. By what means all of these electives can be included in a four-year program is not stated.

Class piano is recommended, with emphasis on the piano as a functional tool in the school music class. This implies insistence on sight-reading and some transposition rather than on repertoire and memorization. Although most agree that class piano has not been successful, they maintain that when properly taught class piano can be a very efficient means of carrying out the above mentioned program.

Theory: All have subscribed to the need for the integration of sight-reading, ear-training, and harmony; theory also should be taught from the whole to the questioned part. Several deplore the fact that theory dominates the music education program, taking no account of the multitudinous demands, or the doubtful ultimate usefulness of advanced theory courses; however, many vote for harmony and counterpoint. All believe that there is a place for at least one professionalized theory course for music education students which deals chiefly with the arranging of vocal music, piano transposition, and the improvising of accompaniments. With a few exceptions, all teach sight-singing in the F and G clefs only—some add the Alto Clef. Both syllables and numbers are taught in the majority of schools.

Conducting: There is evidently insufficient opportunity provided in most schools for students to acquire experience in conducting actual performing organizations. In most instances, one course serves for the beginning vocal and instrumental students.

Ensembles: The widest possible

variation holds as regards the number of rehearsals per week and credit allocated for ensembles. Very little restriction is placed upon the number of organizations which a student may elect. Most students are held to participating each year of residence in the various organizations, though this is protested by those that insist the school should serve the student, and not the reverse.

Voice: Few schools demand courses in Italian and German for school music students. Voice class work accepted by the vocal department for undergraduate but not for graduate credit. All recognize the primary importance of equipping voice students with the knowledge and skill necessary in dealing with the distinctive problems of soprano, alto, tenor, and bass voices; repertoire, as in piano, must take second place.

In view of these observations it would seem that the school music teachers' training program will place due emphasis upon a high standard of musicianship, plus improvement of the student's teaching techniques and a general broadening of his cultural and academic background.

Twenty Years of Accompanying

(Continued from Page 153)

of which are awkward.

Here is a most serious question; and an adequate answer must be found. Between the countless private teachers and the many great music schools of to-day, the number of students who are graduated every year, or become professional musicians, is now very great.

It seems that most graduates have their eyes on a New York career, but if only from a musical population standpoint, this is impossible.

The only advice to offer accompanying aspirants who come to New York (many of whom have asked my opinion), may be summed up in these words: If the idea of earning a livelihood in New York is firmly embedded in the mind of the individual, let him come to New York for two years; if it is financially possible; let him play for as many singers, student or professional, as possible. If at the end of two years he psychologically amounts to zero, he should stay on and keep fighting the big battle. If, however, at the end of such a period he has not found sufficient work, it would be well to go to some smaller city, or a college town, and advertise himself as having come from New York. As it is, the psychological effect of having come from a big city will bring pupils. The smaller cities and towns can always use good piano

teachers, as teaching is a splendid profession.

The young pianist should not feel depressed if he cannot become a concert accompanist. Only a certain number possibly may be used, and if one's talent brings insufficient return in New York after two years' time, perhaps he will do much better elsewhere. There certainly is plenty of work to be found—outside of New York.

My Own Career

In the beginning, I decided to spend two years in New York. Instead I stayed five years without doing any business of consequence. To answer that, it is necessary to explain that there has been a vast change in the New York musical world in the past twenty years.

When I first came here there was a mere handful of famous accompanists. Frank La Forge, Isidor Luckenstein, Conrad V. Bos, Richard Hageman, and I were, in order, were the names that appeared on concert programs that took place in Carnegie Hall, and Aeolian Hall, and they had practically the whole field to themselves. Now the recital list of accompanists shows sixty or seventy different names in one season. This is why the race to play accompaniments is so keen in New York. Music is comparable to everything else in business to-day. Over production! Thus the musicians must spread over greater areas to make a good livelihood.

After struggling to stay in New York five years (and it was in truth a sacrifice, for I had even played in a moving picture theater in the heart of New York's East Side), I finally succeeded after many visits to the New York concert managers in being hired for two coast to coast tours with a very famous singer and Cantor, the late Josef Rosenblatt. Then came a tour with May Peterson.

But now my real "break" was to arrive at last—an engagement to play for Rosa Ponselle who had then reached stardom and has considered the greatest soprano of the world. It took eight years of struggle to get this first big tour which continued for many years, until she retired from tremendously active work.

At the present time I coach a piano and teach piano in two splendid schools of music. I accompany Charles Kullman, and Kathryn Meisle on their tours in the East, and I play for two vocal quartets, whose members are all from the Metropolitan Opera Company. This is a proof that in my years of "hard times" have brought excellent reward.

American Music Versus the Classics

Each year the publishers bring forth a lot of new music that is harmonically rich, and from some of these songs flow beautiful melodies. As it is, the selection programs for a great many singers who are too busy to look for new song material, go through a myriad of song litera-

ture. In doing this, a catalog of two thousand songs has been made as it was felt that such a listing was necessary for program building.

Many of the fine American songs will live long, as they are comparable to some of the classics, but unfortunately the number of good American songs to date is dreadfully in the minority.

Our ultra modern composers are trying to write something different, unmelodic, unharmonic, unlyrical. These dissonant songs will have no life at all because singers are unable to use them in their concert programs. Nature is harmonic, music, and strictly rhythmic. Look at the harmonized color scheme of any country vista, hear the consonant melody of a bird's song, or listen to the strict rhythm of a trotting horse, observe the exact rhythm or time of the solar system. They will all go on eternally. Take away these fundamentals and all would be destroyed. Thus, the dissonant musical creations of to-day, are of no use.

The successful American composers ignore these ultra-modern musical bluffs, and their songs will grow the same as any great piece finally develops, by the eradication of anarchistic revolutionists, whose sole aim seems to be to destroy all tradition, beauty and sanity.

I bow to such composers as Hageman, Griffes, Carpenter, Chadman, Gulon, and many others, whose songs may be compared with some of the classics.

Foundation Principles in Octave Playing

(Continued from Page 152)

suppleness, ease, and repose takes its place. Playing ceases to be a labor and becomes a source of joy. The muscles are in a limber condition of the body, and a sense of exhilaration, and the whole muscular movement is characterized by a freedom of action which is suggestive of the flight of a bird.

The triceps muscle is extremely useful when, as is commonly the case, the touch draws upon the arm for the elastic chords; for instance, heavy or light, which are played with the pressure touch or down-arm touch; in all forms of up-arm touches; and generally in all *enlaid* where the tone is produced without preliminary raising of the fingers. It is the neglect of this entire class of touches which renders the technique developed solely by finger-flick dry, inoperative, and unenjoyable as concerns character. It is desirable that the pupil should be taught very early in the course of instruction.

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Piccolo in D-flat (one staff)
Flutes I-II-III (piccolo inter-

It is not an easy task to write correctly and with good instrumental balance. What we have attempted to convey in these two articles is simply how to arrange for the band in the ordinary manner, giving the proper

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A Prima Donna's Amazing Fight Back to Health and Strength

(Continued from Page 150)

I was particularly fortunate, perhaps, in that my own best activity lies in a medium that the nature of my illness did not close to me. Most definitely, my singing helped me to get well. Physically, it strengthened me, through correct breathing and the building up of my muscles. And spiritually and morally, it gave me the greatest possible support.

"I find it most gratifying to be able to tell of my experiences in the pages of *The Etude*, because that fine magazine was one of the earliest and most beneficial factors in my musical education. When I was little, we lived in a tiny, rural town in Australia which was virtually cut off from the activities of the great world of music. My parents were musical, and my brother and I adored playing and singing as long as either of us can remember. It was rather difficult, though, to play and sing without some new music to inspire us and without some musical guidance to help us. And then, into that small sequestered Australian town there came *The Etude*! A friend of ours in Melbourne subscribed to the journal, and as soon as he had read the successive new issues, he would send them on to us. I shall never forget the eagerness with which we watched for the post that brought it to us. How avidly we pored over the contents! The articles gave us advice and encouragement, and best of all, the center pages contained all sorts of wonderful new music. *THE ETUDE* brought us new joy and I feel certain that our musical progress would have been greatly delayed without it.

"In concluding an account of how music helped me during the most

critical period of my life, I should like to point out those phases of singing which, to my mind, are most important. I have great faith in scales and vocalises. I worked at them while I was gaining back my health, and I heartily recommend them to all vocal students. Since I sang all my early 'come back' performances while seated on a settee, I needed extra resistance to sing sitting, and faithful work at scales gave it to me. The greatest necessity for any singer, however, is the perfect freedom for the entire vocal tract.

"The aspiring singer should first of all convince himself, through counsel and advice from those who are in a position to judge, that he has a naturally fine vocal instrument. When he has ascertained this, he should seek diligently until he finds a really fine teacher to guide him in its use. There are so many fine natural voices in America that the need for truly competent instruction becomes almost a national responsibility. Finally, the study of languages and foreign diction is of great importance. These languages should be studied as spoken languages, and not merely as limited words for use in a limited number of songs. Also, English-speaking singers should give attention to the clearest and most perfect enunciation of their own language. America is now the music center of the world, and it is to be hoped that more and more of our music—especially opera—may be sung in the language of the people. That, perhaps, is the best means of bringing the great mass of the nation into intimate personal contact with music. Other countries have accomplished this; surely we can."

Democracy in Music

(Continued from Page 148)

Lewis, mezzo-soprano. The two artists who already had made successful debuts and had gained at least a first claim on the public's attention and who were presented in the same concert that introduced the two unknowns were Emanuel Yardi, the New York violist who was the subject of last month's *Words and Music* article, and Vivian Rivkin, young Canton, Ohio, pianist. Almost simultaneously with the appearance of this article victors in another Dean

Dixon contest will be named and from more than one hundred fifty competitors Dean Dixon and his men will have selected talents which in their belief are ready for an introduction to a discriminating New York audience. Those who compete may have come from Alaska to Cape Horn, but whatever their country, they will have the satisfaction of receiving a democratic hearing in what is becoming a true musical democracy.

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light, even sentimental music, provided it is good. Each piece has its own character—we must demand only that it be a character of integrity. Trashy music is not only valueless in its own right; it may do a permanent injury to the forming standards and tastes.

Above all, work! Probe your musical ideas thoroughly for their worth, and work at them, over and over again. Let nothing distract you. And always bear in mind that music is not merely a means of entertainment. It is—and must be—a source of spiritual value. If it is not, it falls short of its function as music.

When is One Too Old to Learn to Play the Accordion?

(Continued from Page 205)

discouraged so corrections and criticism should be blended with a few words of encouragement.

Lessons should be kept interesting and a careful choice of selections made so that many of them contain passages which will provide practice material for developing technic. These will be beneficial for those who are merely studying for the fun of it and refuse to devote much time to purely technical exercises.

The Rate of Progress

We have found that the average adult who has never studied music before and who has from one to three hours a day to practice for his one weekly lesson, has been able to progress in six months to a point where he can play medium grade selections and even popular songs quite well.

Now that we have given the foregoing information about the accordion we believe that those who are interested will be able to decide whether or not the instrument is for them. To those who still want us to answer the question about age we give this answer. It is not a case of age or even of the suppleness of muscles. The only time one is too old to learn is when he has lost faith in his own ability. Study perpetually renews the mind and keeps it youthful. The answer, then, is that one is never too old to learn to play the accordion if his desire is strong enough.

These are the days when we must all keep up our courage and good spirits. Music in the homes will help us do it. An hour given to thinking and worry leaves us exhausted while an hour devoted to music study buoys our spirit and refreshes us so that we are ready to assume any extra duties which may be given to us. We hope that the study of the accordion will solve the problems of many who have written to us.

Radio's Most Important Challenge

(Continued from Page 156)

Jan Peerce (the Metropolitan tenor), Toscanini was assured of a brilliant and telling performance of Verdi's cantata. Such words as these, which it is hard to believe Boito wrote all of eighty-one years ago, will live on in the memory of many who heard the broadcast of the "Hymn of Nations" on January 31:

*"Oh, Italy, my country, my beloved fatherland
May merciful Heaven watch over you,
Until the day when free again,
You stand upright in the sun.
Hail, England, Mistress of the Seas,
Hail emblem of Liberty.
Oh, France, who shed your blood
for a land enslaved, Hail!"*

It is significant that the free voice of American radio should have broadcast this composition to the four corners of the earth for all men to hear, and that a noted patriot of anti-Fascisti beliefs, like Maestro Toscanini, should have conducted it.

The Bugle Call of Polish Liberty

(Continued from Page 172)

realized as he penned these words that they would be prophetic of events more than a hundred years distant. "The consolation and glory of your country." . . . As thousands of Poles went to their deaths in the Nazi blood bath, the last sound that filled their ears was the martial strains of Chopin's music.

Arranging Music for the School Band

(Continued from Page 203)

balances through proper doublings. The student should study the solo possibilities and their accompanying instruments. The band does not and should not be expected to play "full blast" at all times. There must be a shifting of the choirs, the woodwinds doing group work while the others rest or the brasses take the lead for a time. Even the percussion group may display its "wares" on occasion as a novelty. These are the points that he will gain through listening and imaginative writing, hearing through the ear as well as the eye.

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A Basis for Good Singing

(Continued from Page 207)

in technic as such. The experienced professional artist, of course, need no longer strive to acquire such technic—but she still needs to practice it. The young singer must adapt her practicing to her individual degree of vocal proficiency. Beginners should work at technical passages every day, but not for too long a period. Scales, arpeggios, intervals should be taken slowly at first, but not too slowly for too long. With flexibility as the goal of technical practice, speed should finally be acquired. Exercises should be sung on all the vowels, and on vowels in combination with consonants. It is not wise to leave out the consonants for too long a time, M and N are, of course, the easiest consonants to sing, because these sounds naturally send the voice up into the resonance chambers. Difficult consonants—K, for instance—require special care.

"Avoid any unnatural treatment of the voice. If you have a natural soprano, do not try to 'push it down' in order to accomplish 'dark' effects. As a matter of fact, pushing or forcing will never achieve any effect but one of unpleasant artificiality. If you

have a natural mezzo, never try to force it up into the soprano register of range. And if you have a natural contralto, let it come out naturally, without forcing in either direction. Never attempt to 'cool' a tone by means of forcing or muscular effort. If natural voice timbre is not dark, forcing will never make it so. If it is dark, the lighter and more naturally you sing, the more the natural, dark values will assert themselves without any effort other than the effort to sing naturally, with proper support and proper relaxation. When you have mastered the correct production of individual tones, try to bind those tones in an even scale, with each tone matched to the ones that precede and follow it, and without any break between the registers of range. Always keep a reserve of breath in sending out the tones—never sing out the whole breath; and never allow unsung breath to escape, at the end of a tone, in unpleasant 'breathiness.' Most of all, concentrate on breath support—all errors of production can be rectified by the fundamental correctness of support."

The Doctor as Musician

(Continued from Page 171)

Dr. Borodin was also very much interested in medical education, and he took a leading part in advocating medical education for women. He helped found the school of medicine for women, and he lectured there from 1878 until his death.

But it was as a musician that Dr. Borodin is now most widely known. His interest in music was stimulated in 1862 by his friendship with the great Russian musician, Balakireff. Borodin's wife was also very much interested in music, and she helped keep this interest alive in her husband. Dr. Borodin was encouraged and greatly by Franz Liszt, with whom he kept up a long correspondence.

Borodin's first symphony was written in 1862-1867, and this won favorable notice at once. His greatest musical composition was the opera "Prince Igor," which he began in 1880, but left unfinished at his death. It was completed by Rimsky-Korsakoff and Glazounoff in 1889. This attained great popularity in Russia while his brilliant Polovtsienne dances became famous throughout Europe as a consequence of the performance of the Diaghilev Ballet.

In the field of symphonic music Borodin's symphonic sketch "In the Steppes of Central Asia" is well-known. His "Second Symphony in B minor" is of the first rank. He also

wrote part of a third symphony, a couple of quartets, and many delightful songs.

Dr. Borodin's total musical output is not very large, but it represents among the greatest musical work of all time. He is at this date one of the most popular of Russian composers, and he is heard almost as frequently as Rimsky-Korsakoff and Tschakowsky.

Alexander Borodin died in 1887, at the early age of fifty-three. Had he lived longer there is no doubt that he would have taken his place among the greatest composers of all time. He is the greatest doctor-composer, a credit to his two great professions.

The known list of doctor-musicians is as yet, unfortunately, rather small one, but the individual contributions of each man are of the greatest importance. Some doctor-musicians attain virtuosic distinction, as has Dr. Jerome Grass, surgeon-violinist of Cleveland, Ohio. He has been a soloist with the Cleveland Symphony Orchestra and has given a recital at Town Hall, New York.

In more recent times doctor-musicians have attracted much favorable attention. Several municipal orchestras composed entirely of doctors have existed from time to time. Not so long ago in Milan, a city well-

known as a musical center, a very talented symphony orchestra composed entirely of physicians delighted the public for many years.

In New York City there are several orchestras composed entirely of physicians and surgeons who give recitals at regular intervals.

In Boston a Physicians' Symphony Orchestra, conducted by the able Nicolas Slonimsky was founded in 1938. The "Doctors' Orchestra Society" of New York has a membership of over fifty, under the direction of Professor Ignatz Wapshalter, formerly director of the Berlin Charlotte Opera House.

One of Brahms' closest cronies was Dr. Theodore Billroth, whom he met in Zurich in 1880. Dr. Billroth was an able pianist and indefatigable musical amateur as well as one of the outstanding surgeons of his day. He also played the viola in excellent manner. He composed a cantata opera which was never published.

In America there has been many noted physicians who have been gifted musicians. One of the best known is Dr. John Harvey Kellogg, of Battle Creek, Michigan, and now of Miami, Florida. Dr. Kellogg is a surprise to his own profession. He is past ninety, walks seven miles a day and hasn't a wrinkle. All during his intensely busy life Dr. Kellogg has been an enthusiastic amateur pianist.

Dr. Stanley Reimann of Philadelphia, one of America's outstanding cancer specialists, is a pianist of professional ability. In recent years he has taken an interest in two-piano playing and has a large repertoire which he has developed with his musical professional artist friends who resort to his home for special practice upon his two fine grand pianos.

There are also physicians who have organized trios of stringed instruments which they use for a very worthy cause. For instance, in the state hospital at Eloise, Michigan, members of the staff, trained psychiatrists play for their patients reputedly with most remarkable curative effects. At Bellevue Hospital in New York, music and medicine are being used by doctor-musicians with wonderful results among psychopathic patients.

The doctor has always tended toward music. He has been interested in music in an art as such, but lately he has also become interested in music as a curative agent.

The Violinist in Army Life

(Continued From Page 200)

has been not only maintained, but improved.

When his period of training is over, the soldier-violinist must face the probability that in the immediate future his chances of doing much practice are not very good. Even if, however, he is not able to take his violin overseas, violins are to be found in the most unlikely places—though often minus strings and bridges! It would be well, therefore, if these accessories were taken along among his personal belongings.

Whatever the future may hold for the player, he can look with satisfaction on the fact that he has shortened by nine months or a year the break that must exist in the normal course of his musical career. If his practice has been intelligent and systematic, his playing has, at the very least, been kept up to par, and the rigors of Army training have been softened. Above all, he has, by his talent, given enjoyment and entertainment to hundreds of appreciative fellow soldiers—which in itself is sufficient incentive for remaining a violinist while training to be a soldier.

This Question of Sight Reading Music

(Continued From Page 186)

poetry."

Dr. Leonard Deutch, whose normal piano classes in Vienna were sought eagerly by teachers, holds to this thought:

"Sight reading certainly can be taught by using a very large and rich study material, which should be difficult enough that the student has to struggle for it, but not so difficult that he will be defeated. He will overcome the difficulties if he plays with accuracy, relaxing physically and mentally, never forcing speed.

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The Importance of the Orchestra Conductor

by Paul Fouquet

BOBBY and Uncle John were leaving the concert hall after having heard a most thrilling orchestral performance. Bobby had never been to a symphony concert before, and he was terribly excited. But one thing bothered him.

"Uncle John," he asked, "Why is an orchestra conductor so important? I'm sure those musicians were good enough to play without anyone keeping time for them."

Uncle John was amused at Bobby's question. "I agree with you, Bobby," he answered his nephew, "I don't doubt but that such an excellent group of players could keep time perfectly. But, young man, you do not understand just what a good conductor means to an orchestral performance."

"Tell me something about conductors, Uncle John. I'd really like to know what they have to do."

"Bobby, I've taken you to hear great musicians like Heifetz and Rachmaninoff, and you know what marvelous effects they can create on their instruments. Well, the orchestra conductor, too, plays an instrument, the greatest one of all, a symphony orchestra! Yes, Bobby, the conductor actually *plays* the orchestra! Just think how wonderful that really is! Can you understand that, Bobby?"

"I think I can, Uncle John. But how do the musicians know what the conductor wants them to do?"

"Why, you see, every motion the conductor makes conveys a definite instruction to the players. Most of the real work is done during the rehearsals when the conductor explains how he wants the music played; so, at the actual concert performance, the slightest gesture is

enough to carry his ideas to the players.

"The conductor understands every instrument in the orchestra and knows just what it is capable of doing. The best conductors know the scores of the music by heart, which is a great feat of memorizing. Their hearing is very sensitive, and conductors like Toscanini and Stokowski can detect the omission of even the fewest notes during a performance."

"Who was the first orchestra conductor, Uncle John?" Bobby asked.

Uncle John smiled. "That's a rather difficult question, Bobby. Ever since musicians began playing in groups, and that was a long time ago, one of them has always acted as leader, keeping time for the others. That was the original duty of a conductor, to keep the players together. For many years the harpsichord player conducted by occasionally waving his hand in the air. We do not know who first used a baton in conducting, but we do know that

(Continued on next page)



Junior Club Outline No. 18, Von Weber

Biography

a Carl Maria von Weber was born in 1786 and died in 1826. He was related by marriage to Mozart and studied composition under Haydn's brother. For what form of composition is he particularly well-known?

b One of his best known operas is "Oberon." Name another of his operas.

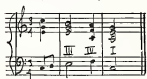
c What is the difference between opera and oratorio?

d He wrote his first opera when only fourteen years old. Read more about him in your "Standard History of Music" or some similar book.

Keyboard Harmony

e The triad on the third degree of the scale is called the mediant. Play this triad on the third degree of the C major scale and listen to it. Is it a minor or a major triad?

f Play the pattern given here of the mediant, followed by the sub-



dominant and tonic in any four major keys. (Refer to "Keyboard Harmony for Juniors" for further practice with this triad.)

Terms

g What is a libretto?

h Give a term meaning very slow,

Program

Many of the lovely melodies found in von Weber's operas and orchestral compositions have been arranged in simple form for piano, though most of his own piano compositions are in the higher grades. There is a wide choice of grades, however, in the following arrangements: *Invitation to the Dance* (procureable in many grades), *Melody from "Oberon"*, arranged for left hand alone; *Prayer from "Der Freischütz"*, as well as many other numbers for solo; *Sonatas and Hunter's Chorus from "Der Freischütz"* for four hands; and *Albion Leaf and Invitation to the Dance* have been arranged for six hands. Also listen to some of the von Weber compositions on recordings, if possible. You will find his music very melodious, gay and attractive, and many of his operas were influenced by fairy tales and other romantic stories.

Sonnet on the Death of Mozart

by Billy Price (Age 17)

The autumn's falling leaves have cause to fall,
For they are dead; their brief life's work is done.

Through summer they have bent to summer's call
In their unfolding to the golden sun.

The life of him is briefer still to call,
But like the autumn leaves, the end of one

Is near; and work that's finished makes for all
The grave at last; the weary ones have won.

His work is o'er and done, His requiem
Had fondly called him to eternal rest,

For death waits not for him nor kings to bid.



Thy touch, Oh death, has taken him far from
This vile, vain, mortal life to Heaven's bliss.
One thing Thou canst not take—the work he did.

An Alphabet of Operas

by Aletha M. Bonner

Fill in the blank with names of operas. A— (Verdi); B— G— (Häfel); C— (Bizet); D— G— (Mazur); E— (Verdi); F— Beethoven); G— (Wagner); H— (Massenet); I— T— (Verdi); J— (Godard); K— (Humperdinck); L— (Debussy); M— (Piotow;

N— (Victor Herbert) O— (Weber); P— (Wagner); Q— of S— (Gounod); R— (Verdi); S— (Wagner); T— (Puccini); U— (use the Italian spelling: Meyerbeer); V— B— (De Falla); W— T— (Rossini); X— (Handel); Y— of the G— (Sullivan); Z— (Herold).

Importance of Conductor

(Continued)

the eighteenth century French composer, Lully, used a baton, and a very heavy one it must have been, because at one rehearsal he dropped it on his foot and was fatally injured!

"As symphonic music grew more serious in character, requiring special interpretation, a trained conductor became necessary, one possessing exceptional musical talent and the highest artistic judgment."

"Were any of the great composers ever conductors, Uncle John?"

"Beethoven used to conduct his own symphonies until his increasing deafness caused him to lose track of the music, and he confused the players by giving them wrong directions."

"Mendelssohn was considered a very fine conductor, and he did much to bring Bach's music into the concert hall. You see, for many years the great music of Bach was not played in public and was known only to serious musicians."

"Franz Liszt was well-known as a conductor and arranged performances of Wagner's music. Wagner owed much of his later success to the efforts of Liszt, who was his champion at a time when Wagner's music was thought to be harsh and strange."

"Uncle John, you've certainly made me how important an orchestra conductor really is. Now I hope that some day I may be able to play an instrument as wonderful as a symphony orchestra!"

"Well, Bobby, to be a conductor would be a splendid achievement. But never forget this: With the greatest of conductors in the world it is the composer's music that comes first, not personal glory. And a conductor is great only by making music great!"

THANK YOU VERY MUCH:

The Tribal Club of Santa Ana, California, has a membership of thirty students, between the ages of eight and twenty. At the assembly following the first year's work, the object of presenting the program. Members, so there will be no favoritism shown for favored pupils on the program, the members draw numbers to determine their place in the line to give up the program. This month a slip of paper with the name of a composer written on it, was drawn by each member, and the composer's last given name proved to be the name of the composer who proved to be educational and entertaining.

From your friend,
(Miss J. J. DELANDER SMITH,
California)

Answers to Alphabet of Operas

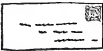
A—Aida; B—Bohemia Girl; C—Carmen, D—Don Giovanni; E—Eugene; F—Fidelio; G—Götterdämmerung; H—Hänsel and Gretel; I—Iris; J—Jenny; K—Kismet; L—Lohengrin; M—Märchen; N—Nathan the Wise; O—Orestes; P—Parsifal; Q—Queen of Sheba; R—Rigoletto; S—Siegfried; T—Tosca; U—Uranian; (Hagenstein); V—Valse; W—William Tell; X—Xerxes; Y—Yvonne of the Grotto; Z—Zampa.

UNIONS OF RIDLEY PARK, Pennsylvania in costume recital

Junior Etude Red Cross Blankets

Knitted squares for the Junior Etude Red Cross blanket have recently been received from Miss Millington, Miss J. R. Feltner, Chantelle Junior Music Club, Annie Marie Wimmerlund; Rose Mary Lewis; Ellen Beth Macdonald; Joyce Kennedy; Eugene Wuppel; Gloria Dean; Leoline Henderson; Robbie Joy Bacon; Joan Young; Carolyn McDowell; Harriet Macdonald; Shelia

Cent Middleton; Joan Darrell; Anne M. Boor. Many thanks, knitters, many of the above sent several squares each, and some additional squares were received without names. Squares are now being received for the adult blanket, and those of you who have been too busy with other activities to send in the four-and-a-half inch knitted squares may send them in at any time.



DEAR JUNIOR ETUDE:

My sister and I like The Etude, I belong to the Junior High Girls' Glee Club and also to the Junior High Girls' Glee Club and also to the Junior High Girls' Glee Club and also to the Junior High Girls' Glee Club.

I would like to receive mail from anyone who would be interested in this letter.

From your friend,
JOAN CHAFF (Age 12),
Savoy.

N. B. Readers wishing to answer any letters appearing in the Junior Etude should send them to the Editor, The Junior Etude, 121 Chestnut Street, Philadelphia, Pennsylvania, and they will be forwarded to the compiler in address.

DEAR JUNIOR ETUDE:

My mother said to have to read the Junior Etude to me so that I will be able to read, I am six and I am not old enough to read it myself. I am six and I am not old enough to read it myself. I am six and I am not old enough to read it myself.

From your friend,
ANASTASIA KOTLIKOFF (Age 10),
(Address forgot to include her State in her address).

THE JUNIOR ETUDE will award three words with prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

SUBJECT FOR THIS MONTH

"Mendelssohn"

All entries must be received at the Junior Etude Office, 1212 Chestnut Street, Philadelphia, Pa., not later than March 15th. Winners will appear in the July issue.

CONTEST RULES

- Contributions must contain not over one hundred and fifty words.
- Names and class (A, B or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to tie the sheets together.
- Write on one side of paper only and do not use a typewriter.
- Do not have any one give you work for your class or school.
- Clubs or schools are requested to send a preliminary contest and to submit not more than six entries (two for each class).
- Entries which do not meet these requirements will not be eligible for prizes.

Puzzle in Spelling

by Stella M. Hadden

Take the central letter of Mendelssohn's birthplace, plus the second letter of MacDowell's birthplace, plus the last letter of Beethoven's birthplace, plus the last letter of Brahms' birthplace, plus the central letter of Gounod's birthplace, plus the first letter of Bach's birthplace. Rearrange these letters and get the name of Grieg's birthplace. Answers must give all places.

Answers to Christmas Carol Puzzle:

Come, All Ye Faithful; The First Noel; O Little Town of Bethlehem; Good King Wenceslas; Joy to the World.

Prize Winners for December Christmas Carol Puzzle:

Class A, Doris E. Wall (Age 16), Indiana
Class B, Rose Ann Uryckl (Age 12), New York
Class C, Ellen Patton (Age 8), Pennsylvania

Honorable Mention for December Puzzle:

Arleen Tomczak; George Peters; Aldreda Pietak; Ann McKenize; Annolyn Howick; Dorothy Okoniewski; Anna Marie Connors; Marie White; Doris Franklin; Bertha Madis; Florence Konanito; Patsy Hillman.

Honorable Mention for December Essays:

Joan Cunningham; Bob Houghland; Dick Smith; Roy Gene Molter; Hilda Detwiler; Marian Haggensen; Rene Troyer; Ethel Toms; Adeline Kurtz; Moly Tipton; Nina Fitzgerald; Anna McDade.

Animals and Music

(Prize Winner in Class C)

I believe animals are somewhat like us children about music. If they do not like it, it is because they are not used to it. A dog will sometimes learn to like it, and begins singing, but let him hear it often and he will sing and you will hear him sing. I have heard him sing and you will hear him sing. I have heard him sing and you will hear him sing. I have heard him sing and you will hear him sing.

From your friend,
Lillian Peterson (Age 10) Missouri

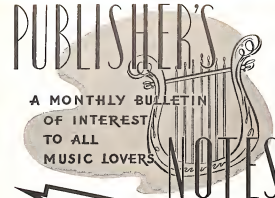
R. B. Stone of the United States in musical science have proved that some (as mentioned in the above essay) really do give more interest in music than the influence of something. I have heard him sing and you will hear him sing. I have heard him sing and you will hear him sing. I have heard him sing and you will hear him sing.

THE COVER FOR THIS MONTH—Back in 1829 a song was published called "When Johnny Comes Marching Home." The music of this was introduced in the "Soldier's Return March" played by Gilmore Band, the famous band led by Patrick Starfield Gilmore (born in Dublin, Dec. 28, 1829 and died September 24, 1892 in St. Louis). He was a bandmaster in the Federal Army at New Orleans during the Civil War, and in 1869 and in 1872 there was given in Boston under the inspiration of this master and director two great Peace Jubilees with huge orchestras and immense crowds. Mr. Gilmore identified himself as the Louis Lambert always given as the composer of the Civil War song favorite, "When Johnny Comes Marching Home."

The characters in the photograph on the cover of this issue represent an excellent piece of photography made available to *THE REVIEW* by Underwood and Underwood, New York, and the adaptation of this photograph, representing a grandfather and two of his grandchildren, to the cover as presented, has been done by the Philadelphia artist, Miss Vera Shaffer, whose work on numerous covers in the past has made her well-known to *THE REVIEW* readers.

Many children throughout the United Nations are proud of their fathers who are serving in the armed forces of the United Nations, and grandfathers who will paraphrase the old song, "When Johnny Comes Marching Home" to "When Daddy Comes Marching Home." Grandfather, like thousands of others on the home front and this includes mothers, grandmothers, spiritual leaders, college professors, school teachers, music instructors and many others, are proud of many things they are doing to uphold the murble on the home front, are making a real contribution toward the ultimate victory of the United Nations over despotisms which endanger the four great freedoms expressed by the President of these United States of America.

MUSIC FOR THE EASTER PROGRAM—In these days when long hours in war industries or work in one or more of the many manufacturing plants; when there is less time for making plans and holding rehearsals, it is important that the choirmaster, organist, and soloist give serious thought at the earliest possible moment to the selection of music for this or her portion of the Easter program. For the director seeking "something new" we recommend for consideration the following works just added to the catalogs of Theodore Presser Co., of Chicago, Ill.: *The Raven Christ*, a beautiful new cantata of about forty-five minutes duration which can be presented with little rehearsing by the average church choir (60s); *The Eve of Easter*, a unique work for mixed voices and organ, by Grace Kenny Floerger which is best described as a miniature cantata lasting about fifteen minutes (15s); *This is Easter Day*, a carol for mixed and children's voices by Ralph E. Marryott; *O Mournful Message of Morning*, a fine anthem for mixed voices by Lawrence Keating; and *Stilleben O Morn of Bessie*, arranged for unaccompanied voices by Walter Matthews. These new publications may be had for examination "On Approval" along with any other cantatas, anthems, carols, solos, or organ numbers in which you may be interested or which you may select for your special



A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

March 1943

VOICE OF AMERICAN CULTURE OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Code Price applies only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each of the publications appear on these pages.

Album of Favorite Pupil Recital Pieces— for Voice and Piano	50
Billie's Carney	50
Childhood Days of Famous Composers— Book and Record	50
Favorite Hymns—Piano Solo	25
Great Movements from the Great Symphonies	1.50
Full Ensemble Album	1.50
Handbook of Piano Conducting	1.50
Partly of the World's Best Known Melodies	1.50
Stained Children of the Sun	1.50
Stained Sheet Studies	1.50
Three Little Girls—For Piano	25

catalog of Easter Music, a copy of which will be supplied on request. Many find it simpler and more convenient to have our staff of experienced music clerks send a selection of material especially suited for their individually described needs. From this material the most appealing can be selected and the rest returned for full credit. If you have not tried "Presser Service" we suggest you do so now. And if you are interested in standard anthems, cantatas, or anthems, you'll find it pays to request "Presser Edition."

FAVORITE MOVEMENTS FROM THE GREAT SYMPHONIES. For Piano. Compiled by Henry Levine—Interest in symphonic music has shown a notable increase in recent years. Through numerous orchestral performances and through the medium of the radio and recordings, the masterpieces of symphonic literature have found a progressively larger audience. It is inevitable that each listener should have his favorite movements from favorite symphonies. The "request" program of symphony concert tickets to the public's interest in expressing his choices. This volume offers the pianist a

collection of the better-known movements from the classic and romantic symphonic repertoire.

Mr. Levine, in his foreword, says: "In reducing the orchestral scores to the piano medium, we are not reversing the procedure of those composers who elaborate their orchestrations from an original piano version. There is thus a mutual relationship between an orchestral score and its arrangement for the piano. The pianist, more than any other instrumentalist, is therefore favored with the opportunity of extracting the essence of a symphonic work."

The special advance of publication cash price on this splendid volume is only 25 cents, postpaid. Due to copyright restrictions, the sale is limited to the United States and its possessions.

SPRING CONCERTS AND RECITALS—The music teacher is making a good investment when he or she gives time and thought to careful preparation of an interesting spring-time pupils' recital, and all the work put forth to make the recital a happy season for the pupils, their parents, and friends brings rich dividends. It is also well worth remembering that two, three, or four short, interesting recitals are better than one recital which, because of a long program, becomes to pupils and audience alike little more than a tiresome prostration of too many pieces and too many performers for one sitting.

What indeed? The teacher who gives special little touches to a pupils' recital program and so arranges the program as to hold interest with variety. It gives young pupils a chance to demonstrate their musical accomplishments, and it lays a foundation for acquiring pride to what to appear in pupils' recitals. Some of them not able to play numbers possessing audience-holding interest can participate in easy ensemble numbers or in special pupil recital playlets such as may be evolved out of material to be found in some of the Ada Richter books such as: Ada Richter's "Kindergarten Class Book"; "Jack in the Beanstalk," story with music book; or "Cinderella," story with music book. Then there are Mildred Adair's little playlets, "A Candy Shop," and "From New Orleans." Other books, which suggest types of programs, give ideas, or provide specific materials for programs or program features are: "Mu-

tical Playlets for Young People" by J. F. Cooke; "The Nutcracker Suite" by Tchaikovsky, arranged as a story with music book by Ada Richter; "Once Upon a Time Stories of the Great Music Masters" by G. E. Robinson; "Frischella Week" by Mattie Ehlhoff; "Music of the Flowers" piano album; and "Childhood Days of the Great Composers—Mozart" by Golt and Bampton. The Little Elixir Musical Booklet, "Making a success of the Pupils' Recital," by Jervis (price 10 cents) gives some helpful suggestions.

Through the "On Approval" service offered by the Theodore Presser Co., teachers may obtain for examination piano solos, violin solos, piano duets, piano trios, two-piano four-hand numbers, two-piano eight-hand selections, or any other type of music which is desired may be requested for examination. Simply write asking that a selection of the classification or classifications desired be sent "On Approval." Of course, it would be well to give the grades of the playing abilities of the pupils for whom the music is desired. On music which is sent for examination there is the privilege of returning for full credit any of the music which is returned to purchase and has not been used. The nominal transportation charges, of course, are added to you, and any music returned for credit must be returned by postpaid or express prepayment. This is the cheaper method of making returns. Address your today's request for such materials "On Approval" to Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa.

CHILDHOOD DAYS OF FAMOUS COMPOSERS—THE CHILD BACH, by Lotie Elise Golt and Ruth Bampton—This book contains a series of delightful biographical works of the music of the masters which will deal with the youthful years of the masters. The subject matter, in this case, is the boyhood of that musical colossus, Johann Sebastian Bach.

THE CHILD BACH, like his predecessor, will combine the happy elements of true story and music. The diagonal thread will hold the interest of the reader, and it will be the important facts on the childhood of a genius, and lead him to a finer appreciation of the master's works. The musical content, which has been chosen from Bach's most popular works, will be fully intertwined with the story, will be fully intertwined with the special appeal to young musicians. There will be four easy solos and an easy duet. Attractive illustrations, picturing scenes from the composer's youth will be used and a list of Bach recordings suitable for children will be given.

THE CHILD BACH provides novel recital material. It can be dramatized without difficulty (directions are included) with the music to be used at the desired points. Too, it can be read aloud by the teacher as a story while the students play the various pieces. Directions are also given for the building of a miniature stage and setting to depict a scene from the composer's life. This, in itself, makes an interesting program for ambitious students. **CHILDREN'S CLASSICAL MUSIC**—This is Associate Professor of Music at Beaver College in Jenkintown, Pa. Both are experts in their field and form an ideal combine for the preparation of these books.

During the pre-publication period, while the mechanical details, etc., are being cared for, a single copy of this book may be ordered at the special advance of publication cash price of 20 cents, postpaid. Copies will be mailed out as soon as they are released from the press.

SONGS OF MY COUNTRY—*Arranged for Piano by Ada Richter*—Mrs. Richter's deftness and skill in making easy, pianistic arrangements of favorite tunes will again be noted with the publication of this book. And certainly no compilation for young Americans could be more timely in these days of world disorder, for no more fervent and genuine expression of patriotism can be made than through the playing and singing of national songs and airs.

The compiler of this excellent collection has sectioned the contents into four parts, the headings for which are: "Earliest Patriotic Songs"; "Famous War Songs of the Early Years"; "Songs Our Fighting Men Like to Sing"; and "Famous War Songs and Patriotic Tunes of Later Years." The book will contain forty-six familiar airs, will be attractively illustrated, and will be published in the convenient oblong format so popular in the books for children.

By placing your cash order now for a copy of *Sons of My Country*, you will receive the advantage of the low advance of publication cash price of 40 cents, postpaid. The sale, however, will be limited to the United States and its possessions.

THE CHILD'S GYMNASIUM—Selected Studies for the Piano Reprinted—Compiled by Hugh Arnold.—The development of good habits of study to many teachers immediately suggests the use of this book. It contains the earlier Churny studies however well written for both hands in the treble clef and modern teaching procedures advocate both clefs from the start, something that can be done. For this forthcoming book, however, the author has chosen to use the simpler Churny exercises and has transposed and rearranged them for the treble and bass clefs. Common rhythmic figures predominate with the few figures of more advanced nature, to C. F. and D. Major. Imaginative titles are given to the exercises also have been added so that the book will appeal to young students. A single copy of *The Child's Gymna*, which will be issued in the convenient oblong size, is now ordered in advance of publication at a special cash price of 25 cents, postage paid.

THREE LITTLE PIGS—*A Story with Music*, by Ada Richter—Since time immemorial stories have appealed to and fascinated children of all ages. Lessons and studies have been made more intelligible and easier to remember by the use of stories interspersed throughout. Music also has been made more interesting through correlation with familiar tales. The delightful story of the "Three Little Pigs" has been chosen by Mrs. Richter to follow "Cinderella," "Jack and the Beanstalk," and "The Nutcracker Suite" in her Story Songs Series. The teacher, or an older pupil may sing the story, while the younger children play or sing the attractive, tuneful music which is so vividly descriptive of the three little pigs. The big bad wolf, and all their adventures, are not too difficult numbers for the children to sing. The songs may be used in many ways.

recitals by making use of the staging suggestions offered in the back of the book. Too, the clear cut line drawings serve as a guide for staging, or may be colored as a reward or for class work.

During the period of publication, a single copy of this attractive new children's book may be ordered at the special cash price of 25 cents postpaid, delivery to be made as soon as the book comes from the press.

FAVORITE HYMNS IN EASY ARRANGEMENTS FOR PIANO DUET. Compiled and Arranged by A. B. Richter. The outstanding feature of Mr. Richter's *My Own Hymn Book for Piano Solo* clearly indicates that children derive immense enjoyment from being able to play the hymns they sing in church and Sunday School. Double pleasure will be had from this new book, *FAVORITE HYMNS*, because of added thrill of ensemble playing. Neither part goes beyond the second grade and although one part is occasionally slightly more difficult than the other, the two parts are written so they may be played by pupils of equal ability.

Written in the singing register these duets may be used to accompany Sunday School or assembly singing, and as one verse of each hymn is given in both the Primo and the Secondo parts it is easy for the accompanists to follow the words and join in the singing. Among the more than twenty hymns included in this album are: *Abide with Me*; *Come, Thou Almighty King*; *Jesus, Lover of My Soul*; *Lead Kindly Light*; *Nearer My God to Thee*; *Oneward Christian Soldiers*; *Praise God, from Whom All Blessings Flow*; *Rock of Ages*; and *Sweet Hour of Prayer*.

While final publishing arrangements are being made, a single copy of this splendid duet book may be ordered at the special, postpaid cash price of 35 cents, delivery to be made as soon as the book comes from the press. Copyright restrictions confine the sale of this book to the United States and its possessions.

THE HAMMOND ORGAN, A Method by
Stainer-Hallen—Recognizing the important place of the Hammond Organ in churches and homes but also in service camps throughout the country, and realizing that the time has come when the organ is to be destroyed for Hammond players. It is with particular pleasure that we announce the publication during the current month of this important book. The material is adapted from that of greatest of all methods for the pipe organ, *The Organist*, by Sir John Stainer, with special additions for the Hammond organ by Kenneth A. Ballett. With many years of experience both as a church organist and a Hammond organist, Sir John Stainer has made this volume since its first appearance well qualified for the preparation of the book. He not only has the ability to teach but also to instruct and playing the Hammond Organ for a number of years, but as a teacher he has specialized in this subject and has a great following.

The front matter of the book presents an "Introduction to the Hammond Organ," with clear illustrations of the various controls of this interesting instrument. Concise explanations of the harmonic drawbars, pre-set keys, chorus control, tremulant, and expression pedal are given, with complete directions as to the ready-mixed tone colors designed

to meet average requirements of organ playing. Suggestions for combinations approximating all the instruments of the orchestra, with a section devoted to special percussion effects, combine to make this method invaluable to every Hammond player.

The music of the book is taken from the familiar Stainer work and nearly all of the exercises are included. The pedal studies embrace exercises for the free use of the ankle joint, scale passages for alternate toes, and heel and toe exercises. Then there are studies for manual touch without pedal, trills for one hand and the feet, easy trills for producing independence of hands and feet, and special exercises in legato playing. An important chapter is devoted to hymn playing, with the favorite hymn, *Fairest Lord Jesus*, used in illustration.

The high point of the book is reached in the concluding pages where are presented special arrangements of such famous compositions as the Theme from Tschalkowsky's "Concerto in B-flat Minor," Berceaire from "The Tales of Hoffman," Brahms' Cradle Song, Melody of Love by Engelmann, Lennarz's Andantino in D-flat, Morselt in G by Beethoven, and others. All of these compositions are of course prepared with registrations to make most effective use of the resources of the Hammond Organ.

Copies of this book, at a list price of \$1.50, are expected for release during March. Etude readers, however, are given a chance to secure a single copy at our special introductory cash price of \$1.00, postpaid. The sale is limited to the United States and its possessions.

SIXTEEN SHORT STUDIES for *Tenor and Phrasing*, by *Cedric W. Lemsom*—Outstanding in the field of piano teaching materials, the popular "Music Mastery Series," is the new album of piano studies by Cedric W. Lemsom. It deals in the main, with the first and second positions of the tenor and early fourth grade level. This includes legato thirds and sixths, arpeggios for left and right hand (and divided), slurs, grace notes, and ornaments, and phrasing, rapidly repeated notes, left and right hand octaves, rapid scale passages, and trills. The series includes embellishments, all written in easy key.

Mr. Lemsom has an excellent reputation as a composer of successful piano studies. His compositions have been in commercial published books of technical exercises which have been very well received. This album of short studies will prove, without doubt, to be a most valuable addition to the libraries of teachers and students alike, and will serve as an excellent exercise in technique and understanding of its composer.

A single copy of this fine book may be ordered now at our special advance of publication cash price of 25 cents, postpaid. Delivery will be made as soon as the work is released for distribution.

PORTRAITS OF THE WORLD'S BEST KNOWN MUSICIANS, With Thumb-Nail Biographical Sketches.—In this restorative new book we will present a most interesting addition to the available reference material on musicians. In fact it will be unique in its field, since its special feature will be its array of 4500 photographs of musicians, supplemented by brief biographical notes of those represented. Composers, artists, teachers, and personalities in all fields of musical activity.

NEW
REFERENCE BOOKS

Dictionary of World Literature
Criticism—Forms—Technique

\$7.50 edited by J. T. Shipley with Henry S. Canby, Andre Maurois, Lewis Mumford, Allen Tate, G. A. Borgese a.o.

Dictionary of Philosophy
\$6.00 edited by Dagobert D. Runes
with the collaboration of numerous
scholars.

From Copernicus to Einstein
\$2.00 by Hans Reichenbach. Scientific history of the ideas and discoveries that have led to the formulation of the theory of relativity.

Who's Who in Philosophy
\$4.50 edited by Dagobert D. Runes.
The first complete biographical and
bibliographical directory of all living
Anglo-American philosophers.

Encyclopedia of Modern Education
\$8.50 edited by H. N. Rivlin. Advisory Board: Francis V. Crowley, I. L. Kandel, W. H. Kilpatrick, Paul Klapper, Edward L. Thorndike. Interpretation of all basic issues and problems in modern education.

Young Americans Dictionary
\$3.00 by S. Johnson. A different dictionary, designed to develop the "dictionary habit" in boys and girls. Simple and clear in its interpretations.

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